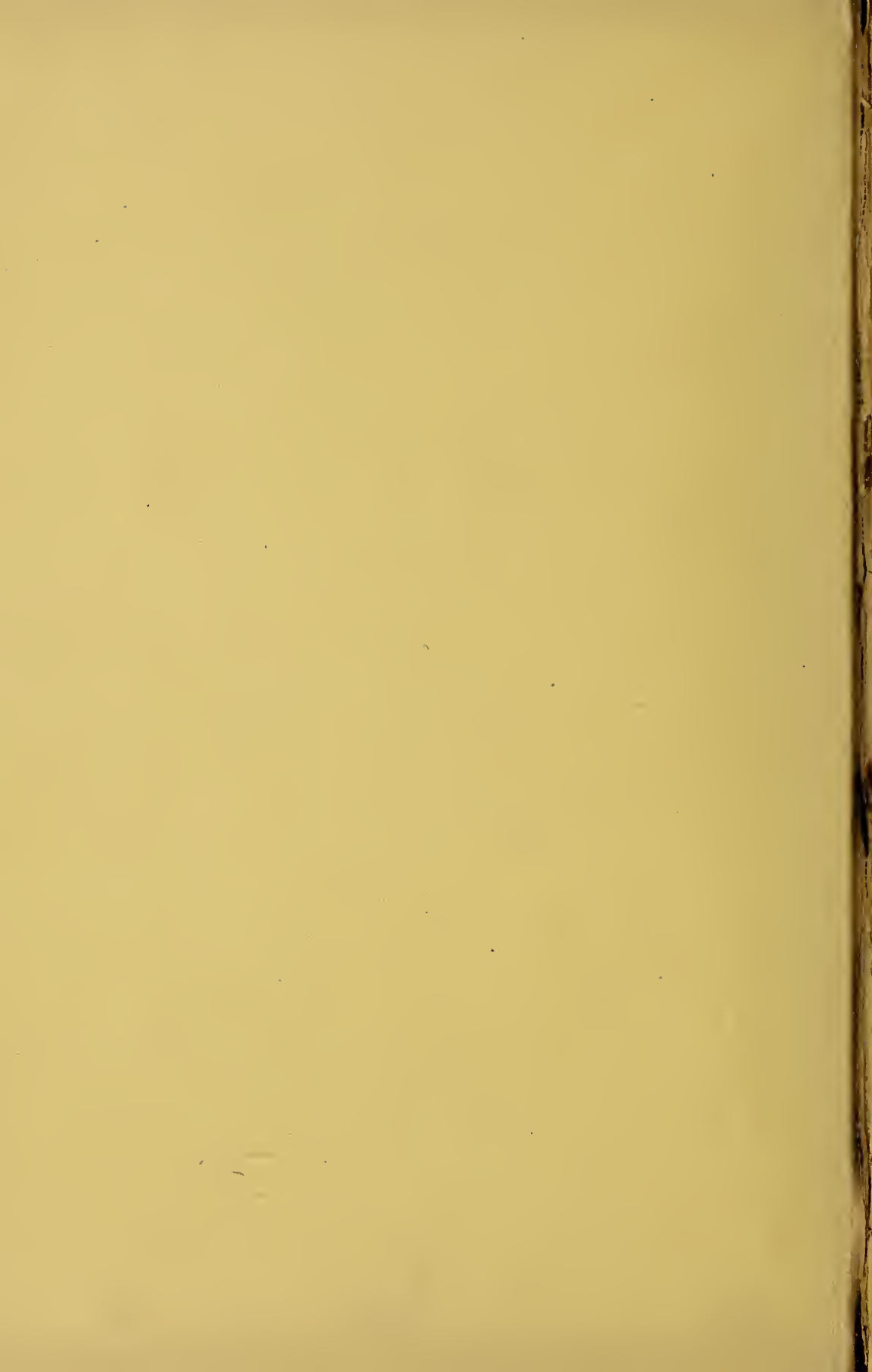




OLD SCOTISH SONGS

EDITED BY

G. A. MACFARREN







# OLD SCOTTISH DITTIES

The Symphonies and Accompaniments

BY

G. A. MACFARREN.

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NEW EDITION. REVISED BY THE ARRANGER.

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OLD SCOTTISH DITTIES.

# Farewell to Lochaber.

Poetry by ALLAN RAMSAY.

Tune—"King James's March to Dublin."

*Andante.*

The piano introduction is in 3/4 time, marked *Andante*. It begins with a mezzo-forte (*mf*) dynamic, moving to piano (*pp*) and then crescendo (*cresc.*) before ending on a piano (*p*) dynamic. The right hand features a complex, rhythmic pattern with triplets, while the left hand provides a steady accompaniment.

1. Fare - well to Loch - a - ber, fare - well to my Jean, Where heart - some wi'  
 2. Though hur - ri - cane rise, though rise ev' - ry wind, No tem - pest can  
 3. Then glo - ry, my Jea - nie, maun plead my ex - cuse; Since ho - nour com -

The first system shows the vocal melody with three verses of lyrics. The piano accompaniment is in 3/4 time, marked *p*. The melody is simple and follows the rhythm of the lyrics.

her . . I hae mo - nya day been; For Loch - a - ber no more, Loch -  
 e - qual the storm in my mind; Though loud - est of thun - ders on  
 - mands me, how can . . I re - fuse? With - out it I ne'er can have

The second system continues the vocal melody and piano accompaniment. The piano accompaniment consists of chords and simple melodic lines in the right hand, and a steady bass line in the left hand.

- a - ber no more, We'll may be re - turn to Loch - a - ber no  
 loud - er waves roar, There's nae - thing like lea - vin' our love on the  
 me - rit for thee; And los - ing thy fa - vour I'd bet - ter not

The third system concludes the piece with the final lines of the lyrics. The piano accompaniment remains consistent with the previous systems, providing a harmonic and rhythmic foundation for the vocal line.

more. These tears that I shed they are all for my dear, And  
 shore. To leave thee be - hind me my heart is sair pain'd; But by  
 be. I gae then, my lass, to win ho - nour and fame; And

no for the dan - gers at - tend - ing on weir; Tho' borne on rough  
 ease that's in - glo - rious no fame can be gain'd; And beau - ty and  
 if I should chance to come glo - ri - ous hame, I'll bring a heart

*cresc.*

seas . . . to a far dis - tant shore, May be to re - turn . . . to Loch-  
 love's . . . the re - ward of the brave; And I maun de - serve . . . it be -  
 to thee with love run - ning o'er, . . . And then I'll leave thee . . . and Loch-

*f* *p*

- a - ber no . . . more.  
 - fore I can . . . crave.  
 - a - ber no . . . more.

*f*

## Mary of Castlecary.

Written by HECTOR MACNEIL.

Tune—"Bonnie Dundee."

*Andante espressivo.*

*mf* *cresc.* *f* *pp*

1. "Saw ye my wee thing,
2. saw na your wee thing, I
3. was na my wee thing, it
4. was then your Ma-ry; she's

saw ye my ain thing? Saw ye my true love down on yon lea? Cross'd she the mea-dow yes -  
saw na your ain thing, Nor saw I your true love down on yon lea; But I met my bon-nie thing  
was na my ain thing, It was na my true love ye met by the tree; Proud is her leal heart,  
frae Cas-tle-ca-ry, It was then your true love I met by the tree; Proud as her heart is, and

*cresc.*

Ped. \*

- treen at the gloamin'? Sought she the bur-nie whar flow'rs the haw-tree? Her hair it is lint-white, her  
late in the gloamin', Down by the bur-nie whar flow'rs the haw-tree. Her hair it was lint-white, her  
mo-dest her nature, She ne-ver loed o-ny till anee she lo'ed me. Her name it is Ma-ry, she's  
mo-dest her na-ture, Sweet were the kis-ses that she ga'e to me." . . Sair gloom'd his dark brow,

*sf* *dim.* *mf*

Ped. \*

skin it is milk-white; Dark is the blue o' her saft roll-ing e'e; Red, red her ripe lips, and  
skin it was milk-white; Dark was the blue o' her saft roll-ing e'e; Red, red her ripe lips, and  
frae Cas-tle-ca-ry; Aft has she sat, when a bairn, on my knee; Fair as your face is, wer't  
blood-red his cheek grew, Wild flash'd the fire frae his red roll-ing e'e! "Ye's rue sair, this morning, your

*cresc.* *f* *mf*

sweet-er than ro - ses : Whar could my wee thing wan-der frae me ?"  
 sweet-er than ro - ses : Sweet were the kiss-es that she ga'e to me."  
 fif - ty times fair-er, Young brag-gart, she ne'er would gie kiss - es to thee !"  
 boasts and your scorning—De - fend ye, fause trai-tor, fu' loud-ly \_ ye lee !"

2. " I
3. " It
4. " It
5. " A -

*f* *p* *f* *sf*

Ped. \*

*piu mosso.*

- wa' wi' be - gui - ling," cried the youth smil - ing ; Aff' went the bon-net, the lint-white locks flee ; The

*piu mosso.*

*pp*

belt-ed plaid fa' - ing, her white bo - som shawing, Fair stood the maid wi' the dark roll - ing e'e !

*tempo lmo.*

"Is it my wee thing? is it my ain thing? Is it my true love here that I see?" "O Ja-mie, for-gie me, your

*sf* *f* *f* *pp* *tempo lmo.*

heart's con-stant to me, I'll ne-ver mair wander, my true love, frae thee !"

*colla voce.* *mf* *sf* *p*

## Logie o' Buchan.

Words attributed to GEORGE HALKET.

Tune—"Tak' tent to the rippels" (1694).

*Allegretto.*

*p* *cresc.* *sf*

1. O Lo - gie o' Buc-han, O Lo - gie the laird, They hae ta'en a - wa' Ja-mie that  
 2. Though San - dy has ow-sen, has gear, and has kye, A house, an' a had-den, an'  
 3. My dad - dy looks sul-ky, my min-nie looks sour, They gloom up-on Ja-mie, be -

*p*

delv'd in the yard, Wha play'd on the pipe and the vi - ol sae sma', They hae  
 sil - ler for - bye, Yet I'd tak' my ain lad, wi' his staff in his hand, Be -  
 - cause he is poor; Tho' I lo'e them as weel as a daugh-ter should do, They are

ta'en a - wa' Ja - mie, the flow'r o' them a'. He said, "Think na lang, las - sie, though  
 - fore I'd hae him, wi' his hous - es an' land. But sim - mer is com - in', cauld  
 no half sae dear to me, Ja - mie, as you. He said, "Think na lang, las - sie, though



I gang a - wa', For I'll come an' see thee in spite o' them a'."  
 win - ter's a - wa', An' he'll come an' see me in spite o' them a'."  
 I gang a - wa', For I'll come an' see thee in spite o' them a'."

*cresc.*

4. I sit on my creepie, an'

*sf*

*p*

spin at my wheel, An' think on the lad-die that lo'es me sae weel; He had but ae sax-pence, he

brak it in twa, An' he gae me the half o't when he gaed a - wa'. But the sim-mer is com-in', cauld

win-ter's a - wa', Then haste ye back, Jamie, an' bide na a - wa'.

*colla parte.*

*f a tempo.*

# John Anderson, my Jo.

Two closes are printed to this Air, as it is occasionally sung both ways.

Poetry by BURNS, 1790.  
*Andante.*

The piano introduction consists of two staves in G minor, 3/4 time. The right hand features a melodic line with dynamics *p*, *cresc.*, *f*, *sf*, and *pp*. The left hand provides a steady accompaniment.

1. John An - der - son, my jo, John, When we were first ac - quent, Your

The first system includes the vocal line and piano accompaniment. Dynamics include *pp* and *sf*.

locks were like the ra - ven, Your bon-nie brow was brent; But now \*your brow is

The second system continues the vocal line and piano accompaniment. Dynamics include *p*, *cresc.*, *mf*, and *pp*.

beld, John, Your locks are like the snaw, But bless-ings on your fros - ty pow, John

The third system concludes the vocal line and piano accompaniment. Dynamics include *pp*.

\* Frequently sung "you're turning auld."

An-der-son, my jo. 2. John An-der-son, my jo, John, We

*sf* *dim.* *pp*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a quarter note 'An-der-son, my jo.' followed by a two-measure rest, then '2. John An-der-son, my jo, John, We'. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, with dynamic markings *sf*, *dim.*, and *pp*. The left hand provides a steady bass line.

clamb the hill the - gi - ther, And mo - nya can - ty day, John, We've had wi' ane a -

*sf* *p* *cresc.* *mf*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'clamb the hill the - gi - ther, And mo - nya can - ty day, John, We've had wi' ane a -'. The piano accompaniment continues with dynamic markings *sf*, *p*, *cresc.*, and *mf*.

- ni - ther; Now we maun tot - ter down, John, But hand in hand we'll go, And we'll

*pp*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with '- ni - ther; Now we maun tot - ter down, John, But hand in hand we'll go, And we'll'. The piano accompaniment continues with a dynamic marking of *pp*.

sleep the - gi - ther at the foot, John An - der - son, my jo.

*pp* *pp*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with 'sleep the - gi - ther at the foot, John An - der - son, my jo.'. The piano accompaniment concludes with dynamic markings *pp* and *pp*.

# Ye Banks and Braes o' Bonnie Doon.

Poetry by BURNS, 1792.

Tune—"Lost is my quiet for ever."  
*poco ritard.*

*Andante sostenuto.*

*p* *cresc.* *f* *sf* *pp*

1. Ye banks and braes o' bon - nie Doon, How can ye bloom sae fresh and

*pp*

fair? How can ye chant, ye lit - tle birds, And I sae wea - ry, fu' o'

care? Ye'll break my heart, ye war - bling birds, That wau - ton through the flow - ring

*cresc.* *mf*

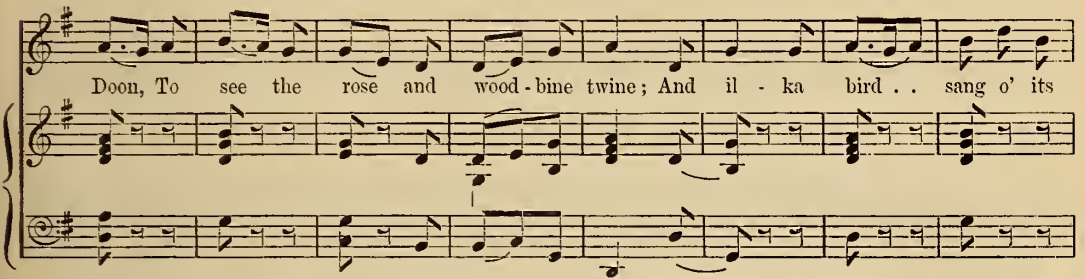
thorn; Ye mind me o' de - part - ed joys, De - part - ed ne - ver to re -

*pp* *colla voce.*

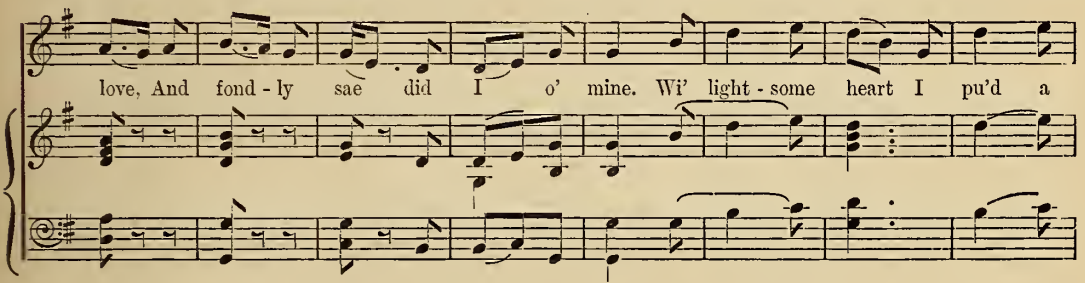
- turn. *a tempo.* *poco ritard.* 2. Oft hae I roved by bon - nie



Doon, To see the rose and wood - bine twine; And il - ka bird . . sang o' its

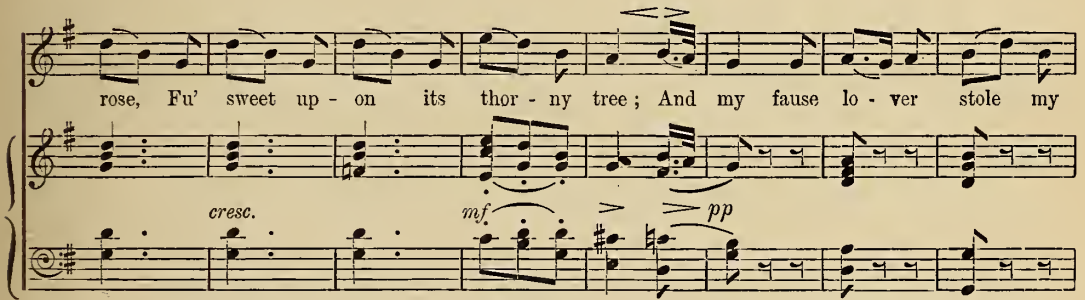


love, And fond - ly sae did I o' mine. Wi' light - some heart I pu'd a



rose, Fu' sweet up - on its thor - ny tree; And my fause lo - ver stole my

*cresc.* *mf.* *pp*



rose, But ah! he left the thorn wi' me.

*colla voce.* *ritard.*



# Roy's Wife of Aldivalloch.

Words attributed to MRS. GRANT.

Tune—"The Ruffian's Rant."

*Allegretto scherzando.*

1. Roy's wife of Al - di - val-loch,

*f sf sf p*

Roy's wife of Al - di - val-loch, ' Wat ye how she cheat-ed me, As I cam' o'er the braes o' Balloch ? She

*sf p sf p*

vow'd, she swore she wad be mine ; She said she lo'ed me best of o - ny ; But O the fic - kle,  
2. O she was a can - tie quean, Weel could she dance the Highland wal-loch ; How hap - py I, had

*pp*

faith - less quean ! She's ta'en the carle and left her John-nie ! Roy's wife of Al - di - val-loch,  
she been mine, Or I been Roy of Al - di - val-loch.

*sf p*

Roy's wife of Al - di - val-loch, Wat ye how she cheat - ed me, As I cam' o'er the

braes o' Bal-loch. *f sf* *pp*

1st time. 2nd time.

3. Her hair sae fair, her een sae clear, Her

wee bit mou' sae sweet and bon-nie ; To me she e - ver will be dear, Though she's for e - ver

left her Johnnie. Roy's wife of Al - di - val-loch, Roy's wife of Al - di - val-loch,

*sf p*

Wat ye how she chea - ted me, As I cam' o'er the braes o' Balloch.

*f sf*

# Bonnie Prince Charlie.

Poetry by JAMES HOGG.

Tune by NIEL GOW, Jun.

*Marcato assai.*

*f*

1. Cam' ye by A - thol, lad wi' the phi - la - beg, Down by the Tummel or banks o' the Gar - ry?  
 3. I'll to Loch-iel, and Ap-pin, and kneel to them; Down by Lord Murray and Roy o' Kil - dar - lie;

*p*

Saw ye the lads, wi' their bonnets an' white cockades, Leav-ing their mountains to fol - low Prince Char - lie?  
 Brave Mackintosh, he shall fly to the field wi' them; These are the lads I can trust wi' my Char - lie.

Fol - low thee, fol - low thee, wha wad-na fol-low thee? Lang hast thou lo'ed and trust - ed us fair - ly!

*f* *p*

Char - lie, Char - lie, wha wad-na fol - low thee? King o' the High-land hearts, bonnie Prince Char - lie!

*f* *p*



2. I hae but ae son, my gal-lant young Do-nald; But  
4. Down thro' the Low-lands, down wi' the Whig-a-more,

*f* *p*

if I had ten they should fol-low Glen-gar-ry; Health to Mac Donald and gal-lant Clan Ro-nald, For  
Loy-al true Highlanders, down wi' them rare-ly; Ro-nald and Donald, drive on wi' the braid clay-more,

these are the men that will die for their Char-lie! } Fol-low thee, fol-low thee, wha wadna fol-low thee?  
O-ver the necks o' the foes o' Prince Char-lie! }

*f* *p*

Lang hast thou lo'ed and trust-ed us fair-ly! Char-lie, Char-lie, wha wad-na fol-low thee?

*f*

King o' the High-land hearts, bon-nie Prince Char-lie!

*p* *f*

# Gloomy Winter's Noo Awa'.

Words by ROBERT TANNAHILL.

Tune by ALEXANDER CAMPBELL.

*Andante.*

The piano introduction consists of two staves in 2/4 time. The right hand plays a melody with a dynamic marking of *p* (piano) at the start, which then increases to *f* (forte) and finally *p cresc.* (piano crescendo). The left hand provides a simple harmonic accompaniment.

The first vocal entry is on a single staff with two verses of lyrics. The piano accompaniment is on two staves below. The first verse is: "1. Gloo - my win - ter's noo a - wa',". The second verse is: "2. Tow - 'ring o'er the New - ton woods". The piano accompaniment features dynamic markings of *sf* (sforzando), *p* (piano), and *pp* (pianissimo).

The second vocal entry is on a single staff with lyrics: "Soft the west - lin' breez - es blow, 'Mang the birks o' Stan - ley shaw The Lav' - rocks fan the snaw - white clouds; Sil - ler saughs, wi' dow - ny buds, A -". The piano accompaniment is on two staves below, with a dynamic marking of *f* (forte) at the beginning and *p* (piano) later in the piece.

The third vocal entry is on a single staff with lyrics: "ma - vis sings fu' chee - rie, O. Sweet the craw - flow'r's ear - ly bell - dorn the banks sae brie - ry, O. Round the syl - van fai - ry nooks". The piano accompaniment is on two staves below, with a dynamic marking of *pp* (pianissimo) in the middle.

Decks Glen - if - fer's dew - y dell, Bloom - ing like thy bon - nie sel', My  
Feath - 'ry breck-ans fringe the rocks, 'Neath the brae the bur - nie jouks, And

*cresc.* *f*

young, my art - less dea - rie, O. Come, my las - sie, let us stray  
il - ka thing is chee - rie, O. Trees may bud, and birds may sing,

*p* *pp* *f*

O'er Glen - kil - loch's sun - ny brae, Blythe - ly spend the gow - den day 'Midst  
Flow'rs may bloom, and ver - dure spring, Joy to me they can - na bring, Un -

*p* *pp*

joys that ne - ver wea - rie, O.  
- less wi' thee, my dea - rie, O.

*f*

# Scots, wha hae wi' Wallace bled!

Poetry by BURNS, 1793.

Tune—"Hey, tuttie tattie."

*Allegro marziale.  
pesante assai.*

ff sf sf sf sf

1. Scots, wha hae wi' Wal-lace bled! Scots, wham Bruce has  
 2. Wha will be a trai-tor knave? Wha can fill a

*ritenuto.*

*a tempo.*

*p*

af - ten led! Wel - come to your go - ry bed, Or to vic - to - ry!  
 cow - ard's grave? Wha sae base as be a slave? Let him turn an' flee!

Now's the day, an' now's the hour; See the front of bat - tie lour; See approach proud  
 Wha for Scot-land's King an' law, Free-dom's sword will strong - ly draw, Free-man stand, or

*sf*

Ed - ward's pow'r, Chains and sla - ve - ry!  
free - man fa', Let him fol - low me!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a dynamic marking of *mf*. The piano accompaniment includes dynamic markings of *sf* and *ff*.

2. By oppres-sion's woes an' pains,

The second system continues the music. The vocal line has a *ritenuto.* marking followed by *a tempo.* The piano accompaniment features a *sf* marking and a *p* marking.

By our sons in ser - vile chains, We will drain our dear - est veins, But they shall be

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *sf* marking.

free. Lay the proud u - sur - per low! Ty - rants fall in ev - 'ry foe!

The fourth system continues the music. The piano accompaniment includes a *sf* marking.

Li - ber - ty's in ev - 'ry blow! Let us do or die!

*ritenuto molto.*

The fifth system concludes the piece. The vocal line has a *ff* marking. The piano accompaniment includes *sf*, *colla voce.*, and *a tempo.* markings. The system ends with a double bar line and a repeat sign.

# Wha'll Buy Caller Herrin' ?

Poetry by BARONESS NAIRNE.

Tune by NIEL GOW.

*Allegro moderato.*

The piano introduction is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *f sf*, *sf*, and *pp*.

1. 2. & 3. Wha'll buy cal - ler her - rin', They're bon - nie fish and hale - some fa - rin', Wha'll buy cal - ler

The first line of the song features a vocal melody with lyrics and piano accompaniment.

her - rin' New drawn frae the Forth ?

When ye were sleep - in' on your pil - lows,  
O when the creel o' her - rin' pass - es,  
O neigh - bour wives ! now tent my tel - lin',

The second line continues the vocal melody and piano accompaniment, including a bracketed section with lyrics.

Dream'd ye aught o' our puir fel - lows Dark - ling as they fac'd the bil - lows, A' to fill the  
La - dies, clad in silk and la - ces, Ga - ther in their brow pe - liss - es, Cast their heads and  
When the bon - nie fish ye're sel - lin', At a word aye be your deal - in', Truth will stand when

The third line continues the vocal melody and piano accompaniment, with dynamics *cresc.* and *sf*.

wo - ven wil - lows ?  
screw their fa - ces. } Wha'll buy cal - ler her - rin', They're bon - nie fish and hale - some fa - rin',  
a' thing's fail - in'.

The fourth line concludes the vocal melody and piano accompaniment, with a *pp* dynamic marking.

Buy my cal - ler her - rin' New drawn frae the Forth? Wha'll buy my cal - ler

*f*

her - rin'? They're no brought here with - out brave da - rin', Buy my cal - ler her - rin', Ye

*p* *f* *p*

lit - tle ken their worth : Wha'll buy my cal - ler her - rin'? O ye may ca' them

*pp*

vul - gar fa - rin', Wives and nithers maist des - pai - rin' Ca' them lives o' men.

*cresc.* *f* *colla parte.* *ff sf* *a tempo.*

*sf* *pp*

# The Lass o' Gowrie.

Tune—"Loch Eroch Side."

1. 'Twas on a sim-mer's
2. I prais'd her beau-ty

*Allegretto.*  
*mf* *f* *pp*

af - ter-noon, A wee be-fore the sun gaed down, My las - sie, wi' a braw new gown, Cam'  
loud an' lang, Then round her waist my arms I flang, And said, "My dea - rie, will ye gang To

o'er the hills to Gow-rie. The rose - bud tinged wi' morning show'r Blooms fresh within the  
see the Carse o' Gow-rie? I'll tak' ye to my fa - ther's ha', In yon green field be-

*p*

sun - ny bow'r, But Ka - tie was the fair - est flow'r That e - ver bloom'd in Gow - rie.  
- side the shaw; I'll mak' you la - dy o' them a', The braw - est wife in Gow - rie."

*cresc.* *p* *mf*



3. Saft kis - ses on her lips I laid, The

*f* *pp*

Detailed description: This system contains the first line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and transitions to a pianissimo (*pp*) dynamic. The vocal line starts with a rest followed by the lyrics.

blush up-on her cheeks soon spread, She whis-per'd mo - dest - ly, and said, "I'll gang wi' ye to

Detailed description: This system contains the second line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano accompaniment continues with a steady accompaniment pattern. The vocal line continues with the lyrics.

Gow - rie!" The old folks soon gae their con-sent, Syne for Mess John they quick - ly sent, Wha

*p*

Detailed description: This system contains the third line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a piano (*p*) dynamic. The vocal line continues with the lyrics.

tied us to our heart's content; And now she's La - dy Gow - rie.

*cresc.* *p* *f*

Detailed description: This system contains the fourth and final line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a crescendo (*cresc.*) and dynamic markings of piano (*p*) and forte (*f*). The vocal line concludes with the lyrics.

# Come o'er the Stream, Charlie.

Poetry by JAMES HOGG.  
*Allegro animato.*

Gaelic Air.

*f* *cresc.* *ff*

1 & 2. Come o'er the stream, Char-lie, dear Char-lie, brave Char-lie, Come o'er the stream, Charlie, and dine with Mac -

*p*

- Lean; And though you be wea - ry, we'll make your heart chee - ry, And wel - come our Char - lie and his loy - al

train. We'll bring down the red deer, we'll bring down the black steer, The lamb from the breck-an, and doe from the  
And you shall drink free - ly the dews of Glen-Sheer-ly, That stream in the star-light, when kings din-na

*mf*

glen; The salt sea we'll har-ry, and bring to our Char-lie The cream from the bo - thy, and curd from the  
ken; And deep be your meed of the wine that is red, To drink to your sire and his friend the Mac-

*p* *a piacere.* *colla parte.*

*a tempo.*

pen. Lean. 3. Come o'er the stream.

Charlie, dear Charlie, brave Charlie, Come o'er the stream, Charlie, and dine with MaeLean ; And tho' you be

wea-ry, we'll make your heart cheery, And welcome our Charlie and his loy-al train. If aught will in-

- vite you, or more will de-light you, 'Tis rea-dy— a troop of our bold Highlandmen Shall range on the

hea-ther, with bon-net and feather, Strong arms and broad claymores, three hundred and ten.

*a piacere.*

# We're a' Noddin'.

Tune—"Nid, noddin'."

*Andante con moto.*

*p tranquillo.* *cresc.* *f* *pp*

1. We are a' nod-din', nid, nid, noddin', And we're a' nod-din' at

*pp*

our house at hame. Gude e'en to ye, kim-mer, And are ye a-lane? O

2. O sair hae I fought, Ear' and late did I toil, My

3. When he knocket at the door, I . . thocht I kent the rap, And

come and see how blythe are we, For Ja-mie he's come hame; And  
 bair-nies for to feed and clead—My com-fort was their smile; When I  
 lit-tle Ka-tje cried a-loud, "My dad-die he's com' back!" A

*f* *dim.* *p*

O, but he's been lang a - wa', And O, my heart was sair, As I  
 thocht on Ja - mie far a - wa', An' o' his love sae fain, A  
 stoun gaed through my anx - ious breast, As thocht - ful - ly I sat, I

sob - bet out a lang fare - weel, May be to meet nae mair. }  
 bo - din' thrill cam through my heart We'd may be meet a - gain. } Noo we're  
 raise—I gazed—fell in his arms, And burs - ted out and grat. }

*riten.*

*f* *p*

*a tempo.*

a' nod - din', nid, nid, nod - din', And we're a' nod - din' at our house at hame.

*a tempo.*

*mf*

*cresc.* *f* *pp*

# O Weel May the Boatie Row.

Poetry by JOHN EWEN.  
*Allegretto.*

mf sf p cresc. f

1. O weel may the boat - ie row, And bet - ter may she speed; And weel may the  
 2. When Ja - mie vow'd he would be mine, And won frae me my heart, O muckle light - er  
 3. When Sawnie, Jock, and Ja - ne - tie Are up and got - ten lear, They'll help to gar the

p

boat - ie row, That wins the bairns' bread. The boat - ie rows, the boat - ie rows, The  
 grew my creel! He swore we'd ne - ver part. The boat - ie rows, the boat - ie rows, The  
 boat - ie row And ligh - ten a' our care. The boat - ie rows, the boat - ie rows, The

boat - ie rows in - deed, And hap - py be the lot of a' That wish the boat - ie  
 boat - ie rows fu' weel, And muc - kle light - er is the lade When love bears up the  
 boat - ie rows fu' weel, And lightsome be her heart that bears The mur - lain and the

cresc. f p

speed. I cuist my line in Lar - go bay, And fish - es I caught nine ; There's  
 creel. My curch I put up - on my head, And dress'd my - self fu' brow ; I  
 creel. And when wi' age we are wern down, And hirp-ling round the door, They'll

three to boil, and three to fry, And three to bait the line. Tho boat - ie rows, the  
 trow my heart was dowf and wae, When Ja - mie gaed a - wa'. But weel may the  
 row to keep us dry and warm As we did them be - fore. Then weel may the

boat - ie rows, The boat - ie rows in - deed ; And hap - py be the lot of a' That  
 boat - ie row, And luc - ky be her part ; And lightsome be the las - sie's care That  
 boat - ie row That wins the bairns' bread ; And hap - py be the lot of a' That

wish the boat - ie speed,  
 yields an ho - nest heart.  
 wish the boat - ie speed.

# Comin' Through the Rye.

The tune is in Johnson's Museum under the name of "I've been courting at a lass"—Vol. III., 1792, and these words are in Herd's Collection, 1769.

*Allegretto vivace.*

*p* *sf* *cresc.* *f*

*p*

1. Gin a bo-dy meet a bo-dy Com-in' through the rye, Gin a bo-dy  
 2. Gin a bo-dy meet a bo-dy Com-in' frae the well, Gin a bo-dy

kiss a bo-dy, Need a bo-dy cry? Ilk - a las-sie has her lad-die,  
 kiss a bo-dy, Need a bo-dy tell? Ilk - a las-sie has her lad-die,

Nane they say hae I; Yet a' the lads they smile at me, When comin' through the rye.  
 Ne'er a ane hae I; But a' the lads they smile at me, When comin' through the rye.

*mf*



3. Gin a bo - dy

meet a bo - dy Com-in' frae the toun, Gin a bo - dy greet a bo - dy,

Need a bo - dy frown? Ilk - a las - sie has her lad - die, Nane they say hae

I; . . . But a' the lads they lo'e me weel, And what the waur am I?

# "I'm Wearin' Awa', John;" or, The Land o' the Leal.

Words by LADY NAIRNE.

Tune—"Hey, tuttie tattie."

*Adagio molto espressivo.*

pp < > f p

1. I'm wear - in' a - wa', John, Like snaw-wreaths in thaw, John, I'm wear - in' a -
2. Ye've been 'leal and true, John, Your task is en - ded now, John, And I'll wel - come
3. Sorrow's sel' wears past, John, And joy is com - in' fast, John, Joy that's aye to

pp

- wa' To the land o' the leal. There's nae sor-row there, John, There's  
 you To the land o' the leal. Our bon-nie bairn's there, John, She  
 last In the land o' the leal. Then dry that glist'nin' e'e, John, My

nei-ther could nor care, John, The day is aye fair In the land o' the leal.  
 was baith gude and fair, John, And we grudg'd her sair To the land o' the leal.  
 soul lings to be free, John, And an - gels wait on me To the land o' the leal.

cresc. f pp

4. A' our friends are

gane, John, We've lang been left a - lane, John, We'll a' meet a - gain In the

land o' the leal. Now, fare ye weel, my ain John, This world's care is

vain, John, We'll meet and aye be fain In the land o' the leal.

# Auld Lang Syne.

1st, 4th, & 5th stanzas old; 2nd & 3rd by BURNS.

Tune—"I feed a lad at Martinmas."

*Moderato.*

Piano accompaniment for the first system, featuring a treble and bass clef with a 2/4 time signature. Dynamics include *f*, *sf*, and *p*.

Vocal line for the first system, in a single staff with a treble clef and a 2/4 time signature.

1. Should auld ac-quaintance be for-got, And ne-ver brought to mind? Should auld acquaint-tance
2. We twa hae run a-bout the braes, And pu'd the gow-ans fine, But we've wander'd mo-ny a
3. We twa hae pai-delt in the burn, Frae morning sun till dine; But seas be-tween us

Piano accompaniment for the second system, featuring a treble and bass clef with a 2/4 time signature. Dynamics include *p*.

Vocal line for the second system, in a single staff with a treble clef and a 2/4 time signature. The tempo marking *dolce.* is present above the staff.

be for-got, And days o' lang syne? For auld lang syne, my dear, For  
 wea-ry foot, Sin' auld lang syne. For auld lang syne, my dear, For  
 braid hae roar'd, Sin' auld lang syne. For auld lang syne, my dear, For

Piano accompaniment for the third system, featuring a treble and bass clef with a 2/4 time signature. Dynamics include *p*.

Vocal line for the third system, in a single staff with a treble clef and a 2/4 time signature. Dynamics include *f* and *p*.

auld lang syne; We'll tak' a cup o' kind-ness yet, For auld lang syne.  
 auld lang syne, We've wan-der'd mo-ny a wea-ry foot, Sin' auld lang syne.  
 auld lang synè, But seas be-tween us braid hae roar'd Sin' auld lang syne.

Piano accompaniment for the fourth system, featuring a treble and bass clef with a 2/4 time signature. Dynamics include *f*, *p*, and *sf*.

*risoluto.*

- 4. And here's a hand, my trus - ty frien', And gi'es a hand o'
- 5. And sure - ly ye'll be your pint-stoup, And sure - ly I'll be

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a complex chordal texture with some sixteenth-note patterns. The key signature has one flat, and the time signature is common time.

thine ; And we'll tak' a richt gude wil - lie waught, For auld lang syne. For  
mine ; And we'll tak' a cup o' kind-ness yet, For auld lang syne. For

The second system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with some chordal changes. Dynamics include a piano (*p*) marking.

auld lang syne, my dear, For auld lang syne, We'll tak' a richt gude  
auld lang syne, my dear, For auld lang syne, We'll tak' a cup o'

The third system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with some chordal changes. Dynamics include a forte (*f*) marking.

wil - lie waught, For auld lang syne.  
kind-ness yet, For auld lang syne.

The fourth system concludes the vocal line and piano accompaniment. The piano part features a steady accompaniment with some chordal changes. Dynamics include a forte (*f*) marking.

# The Flowers of the Forest.

Poetry by ALISON RUTHERFORD, afterwards MRS COCKBURN.

Modern Tune, about 1750.

*Adagio.*

*p cresc. . . . .* *> f* *>>> pp*

The piano introduction consists of two staves. The right hand plays a melody in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides harmonic support with chords. Dynamics range from piano (*p*) to fortissimo (*f*) and then pianissimo (*pp*).

1. I've seen the smil - ing of for - tune be - guil - ing, \*I've felt . . all its  
 2. I've seen the morn - ing wi' gold the hills a - dorn - ing, And loud tem-pests

*pp*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 4/4 time, with lyrics under the notes. The piano accompaniment consists of two staves. Dynamics include *pp*.

fa - vours and found its de - cay ; Sweet was its bless - ing,  
 roar - ing be - fore part - ing day ; I've seen Tweed's sil - ver streams,

*sf >* *pp*

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features a dynamic marking of *sf >* followed by *pp*.

kind its ca - ress - ing, But now it is fled, . . . . fled far a -  
 glitt'ring in the sun - ny beams, Grow drum - lie and dark as they roll'd on their

*pp*

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features a dynamic marking of *pp*.

\* Sometimes sung, "I've tasted her pleasures and felt her decay," changing also "its" into "her" in the following line.

- way. I've seen the fo - rest a - dorn - ed the fore - most Wi'  
 way. O fic - kle for - tune, why this cru - el sport - ing?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present. A triplet of eighth notes appears at the end of the system.

flow'rs o' the fair - est, most plea - sant and gay; Sae bon-nie was their  
 Why thus per - plex us poor sons of a day? Thy frown can - not

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *pp* at the start, followed by a crescendo to *sf* and then back to *pp*. The piano accompaniment features a dynamic marking of *f* towards the end. The system concludes with a triplet of eighth notes.

bloom - ing, their scent the air per - fum - ing, But now . . . they are wi - ther'd and  
 fear me, thy smile can-not cheer me, For the flow'rs . . of the fo - rest are

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and includes a triplet of eighth notes. The piano accompaniment has a dynamic marking of *pp* at the end of the system.

a' wede a - way.  
 a' wede a - way.

The fourth system contains the final vocal lines and piano accompaniment. The vocal line has a dynamic marking of *f* and *sf*. The piano accompaniment has dynamic markings of *f*, *pp*, and a triplet of eighth notes at the end.

\* These two bars may be sung like the first, and thus avoid the B.

# A Man's a Man for a' That.

Poetry by BURNS, 1794.

*Allegro gioviale.*

The piano introduction is in G major, 2/4 time. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff*, *sf*, and *p*. The tempo is marked *Allegro gioviale*.

The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is in 2/4 time and consists of eighth and sixteenth notes.

1. Is there, for hon-est po-ver-ty, That hangs his head, an' a' that? The cow-ard slave, we  
 2. What though on hame-ly fare we dine, Wear hod- din gray, an' a' that? Gie fools their silks, an'  
 3. Ye see you bir-kie ca'd a lord, Wha struts an' stares, an' a' that; Though hundreds wor-ship  
 4. A king can make a belt-ed knight, A mar-quis, duke, an' a' that; But an hon-est man's a -

The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic is marked *mp*.

The vocal line continues with the same melodic style as the first part.

pass him by, We dare be puir for a' that. For a' that, an' a' that, Our  
 knaves their wine, A man's a man for a' that. For a' that, an' a' that, Their  
 at his word, He's but a cuif for a' that. For a' that, an' a' that, His  
 - bune his might, Gude faith! he maun-na fa' that. For a' that, an' a' that, Their

The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked *p*.

The vocal line continues with the same melodic style.

toils obscure, an' a' that, The rank is but the guinea-stamp, The man's the gowd for a' that.  
 tin-sel show, an' a' that, The hon-est man, tho' e'er so puir, Is king o' men for a' that.  
 rib-bon, star, an' a' that, The man of in-de-pendent mind, He looks an' laughs at a' that.  
 dig-ni-ties, an' a' that, The pith o' sense, the pride o' worth, Are high-er ranks than a' that.

The piano accompaniment concludes with a *cresc.* (crescendo) leading to a *f* (forte) dynamic, followed by a *p* (piano) dynamic. The piece ends with a final chord.



5. Then let us pray that come it may, As

come it will for a' that, That sense an' worth o'er a' the earth May bear the gree, an'

a' that; For a' that, an' a' that, It's com - in' yet for a' that, That

man to man, the world o'er, Shall bro - thers be for a' that.

# Jessie, the Flow'r o' Dunblane.

Words by ROBERT TANNAHILL.

Tune by R. A. SMITH.

*Andante semplice.*

The piano introduction is in 3/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand consists of a steady bass line of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1.

1. The sun has gane down o'er the lof - ty Ben Lo - mond, And left the red  
 2. mo - dest as o - ny, an' blythe as she's bon - nie, F'or guile - less sim -  
 3. lost were my days till I met wi' my Jes - sie, The sports o' the

The vocal melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with the same bass line as the introduction, with some chords in the right hand.

clouds to pre - side o'er the scene, While lane - ly I stray in the calm sim - mer gloa - min', To  
 - pli - ci - ty marks her its ain, And far be the vil - lain, di - ves - ted o' fee - lin', Wha'd  
 ci - ty seem'd fool - ish and vain; I ne'er saw a nymph I could ca' my dear las - sie, Till

The vocal melody continues with eighth notes. The piano accompaniment features a more active right hand with sixteenth notes and chords.

muse on sweet Jes - sie, the flow'r o' Dun - blane. How sweet is the brier wi' its saft fauld - in'  
 blight in its bloom the sweet flow'r o' Dun - blane. Sing on, thou sweet ma - vis, thy hymn to the  
 charm'd wi' sweet Jes - sie, the flow'r o' Dun - blane. Though mine were the sta - tion o' lof - ti - est

The vocal melody concludes with a quarter note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

blos-som, And sweet is the birk wi' its man-tle o' green; Yet, sweet-er and  
 ev'-ning, Thou'rt dear to the e-choes of Cal-der-wood glen; Sae dear to this  
 gran-deur, A-midst its pro-fu-sion I'd lan-guish in pain, And rec-kon as

fair-er, and dear to this bo-som, Is love-ly young Jes-sie, the flow'r o' Dun-blane. Is  
 bo-som, sae art-less and win-ning, Is charming young Jes-sie, the flow'r o' Dun-blane. Is  
 nae-thing the height o' its splen-dour, If wan-tingsweet Jes-sie, the flow'r o' Dun-blane. If

love-ly young Jes-sie, Is love-ly young Jes-sie, Is love-ly young Jes-sie, the  
 char-ming young Jes-sie, Is char-ming young Jes-sie, Is char-ming young Jes-sie, the  
 wan-ting sweet Jes-sie, If wan-ting sweet Jes-sie, If wan-ting sweet Jes-sie, the

flow'r o' Dun-blane. 1st & 2nd times. last time.  
 flow'r o' Dun-blane. 2. She's  
 flow'r o' Dun-blane. 3. How

*cresc.* . . . . *f* *p*

# The Laird o' Cockpen.

The words are, or have been, attributed to LADY NAIRNE.  
*Moderato e giocoso.*

Tune—"When she cam ben she bobbit."

ff pp

1. The Laird o' Cock-pen, he's proud an' he's great; His  
3. His wig was weel pouther'd, as gude as when new, His  
5. Mistress Jean she was makin' the el - der-flow'r wine; "And

f mf

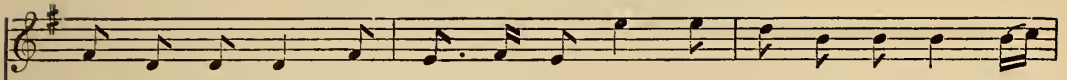
mind is ta'en up wi' af-fairs\* o' the state; He wan-ted a wife his braw house to keep, But  
waist-coat was white, his coat it was blue; He put on a ring, and a sword, and cock'd hat: And  
what brings the Laird at sic a like time?" She put aff her a - pron and on her silk gown, Her

fa - vour wi' woo - in' was fa - shious to seek. 2. Down by the dyke - side a  
wha could re - fuse the Laird wi' a' that? 4. He took the gray mare, and  
mutch wi' red rib-bons, and gaed a - wa' down. 6. An' when she cam ben, he  
7. Dum-foun - der'd was he, but nae

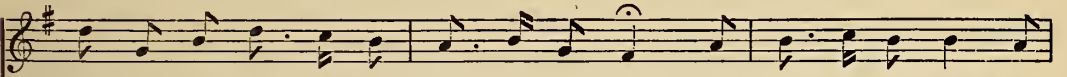
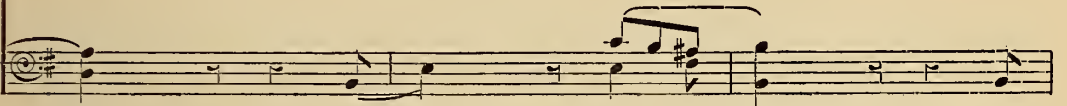
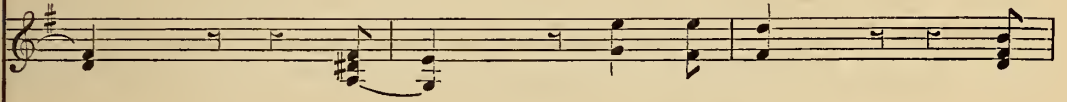
ff pp

\* Originally "the things."

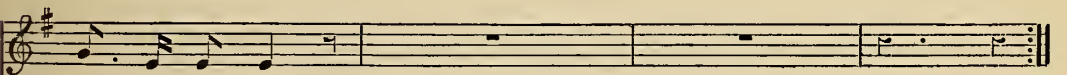
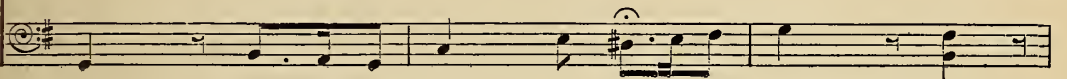
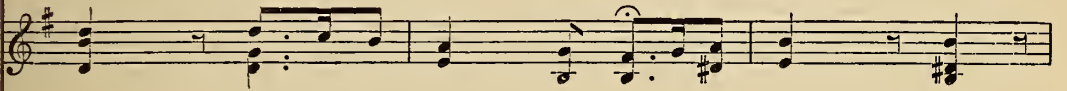
Return to this mark § for the 7th Verse.



la - dy did dwell, At his ta - ble head he thought she'd look well ; Mac -  
rade can - nie - lie— An' rapp'd at the yett o' Cla - verse - ha' Lee ; "Gae  
bow - ed fu' low ; An' what was his errand he soon let her know ; A -  
sigh did he gie ; He mount - ed his mare and rade can - nie - lie ; But



- Cleish -'s ae daugh - ter o' Cla - verse - ha' Lee, A pen - ny - less lass wi' a  
tell Mis - tress Jean to come speed - i - ly ben, She's wan - ted to speak wi' the  
- mazed was the Laird when the la - dy said, "Na !" An' wi' a laigh curt - sey, she  
af - ten he thought as he rode through the glen, "She's daft to re - fuse the



lang pe - di - gree.  
Laird o' Cock - pen."  
turn - ed a - wa'.  
Laird o' Cock - pen."



# Thou hast left me ever, Jamie.

Poetry by BURNS, 1793.

Tune—"Saw ye Johnnie comin'?"

*Larghetto espressivo.*

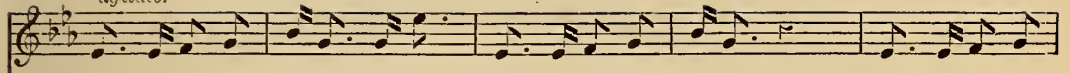
1. Thou hast left me e - ver, Ja - mie,

Thou hast left me e - ver ;      Thou hast left me e - ver, Ja - mie, Thou hast left me e - ver.

Af - ten hast thou vow'd that death On - ly should us se - ver ;      Now thou'st left thy lass for aye -

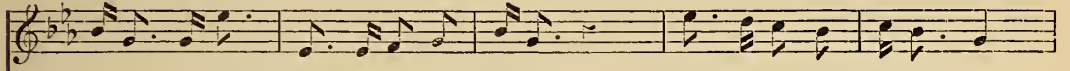
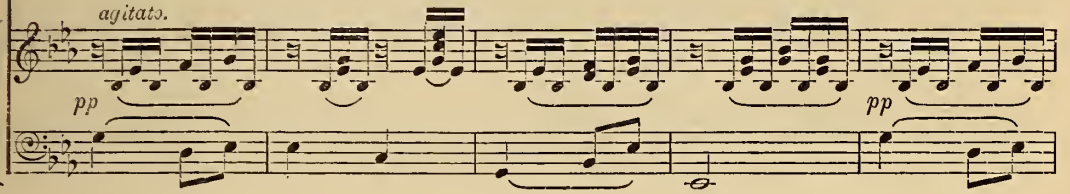
I maun see thee ne - ver, Jamie, I'll see thee ne - ver.

*agitato.*

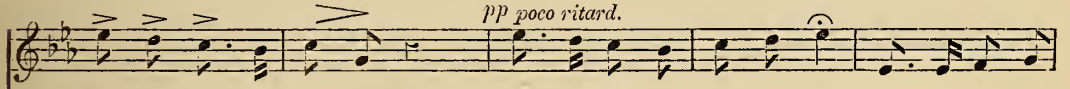


2. Thou hast me for - sa-ken, Ja-mie, Thou hast me for - sa-ken; Thou hast me for -

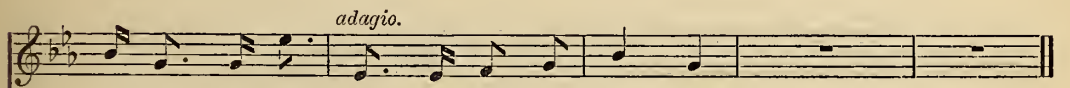
*agitato.*



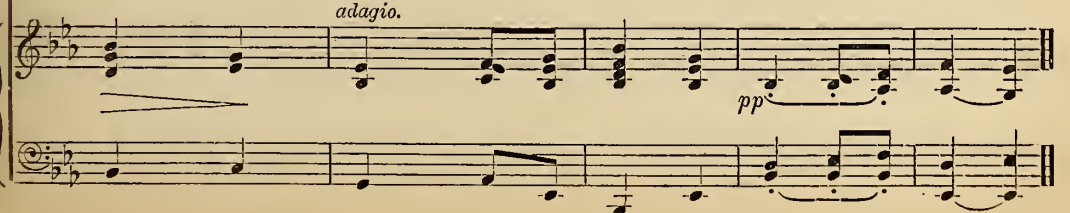
- sa-ken, Ja-mie, Thou hast me for - sa-ken. Thou canst love an - i-ther jo,



While my heart is break-ing; Soon my wea - ry e'en I'll close, Ne - ver mair to



wa - ken, Ja - mie, Ne - ver mair to wa - ken.



# For the Sake o' Somebody.

Poetry by BURNS, 1794.

Tune—"For the Sake o' Somebody."

*Andante semplice.*

Introduction for piano. The music is in 2/4 time, G major, and begins with a dynamic of *ff sf*. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics change to *pp* and then *mf* as the piece progresses.

1. My heart is sair, I daur-na tell, My heart is sair for some-bo-dy; I could wake a


The first system of the song. The vocal line starts with a melisma marked with an asterisk (\*). The piano accompaniment begins with a dynamic of *pp*.

win-ter night For the sake o' some-bo-dy. Oh-hon for some-bo-dy! Oh-hey for

The second system of the song. The piano accompaniment features a dynamic of *f sf* followed by *pp*.

some-bo-dy! I could range the world around For the sake o' some-bo-dy!

The third system of the song. The piano accompaniment includes a *cresc.* (crescendo) leading to a dynamic of *f*, then *p*, and finally *ff sf*.

\* This is printed in deference to some former editors. The choice of the more natural accent of the word is offered in verse 2, in which, if it be preferred, the singer and player are requested to substitute  for the notation of verse 1.



*ritard.* . . . . .

2. Ye Pow'rs that smile on vir - tuous love, O sweet - ly smile on

*p* *pp*

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *pp*.

some - bo - dy! Frae il - ka dan - ger keep him free, And send me safe mysome - bo - dy.

*pp*

This system continues the vocal line and piano accompaniment. The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand. Dynamics include *pp*.

Oh - hon for some - bo - dy! Oh - hey for some - bo - dy! I wad do—

*f sf* *pp* *cresc.*

This system continues the vocal line and piano accompaniment. The piano accompaniment has a dynamic range from *f sf* to *pp*, with a *cresc.* marking. The vocal line ends with a long note.

what wad I not?—For the sake o' some - bo - dy!

*f* *p* *f*

This system concludes the vocal line and piano accompaniment. The piano accompaniment features a dynamic range from *f* to *p* and back to *f*. The vocal line ends with a long note.

# Here's to the Year that's Awa'.

Words by DUNLOP of Port-Glasgow.

Tune by W. H. MOORE.

*Moderato.*

*marcato assai.*

*sf*

The piano introduction consists of two staves. The right hand is in treble clef with a 6/8 time signature, and the left hand is in bass clef with a 6/8 time signature. The music is in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *marcato assai* and *sf*.

1. Here's to the year that's a - wa'! . . . We'll drink it in strong and in sma'; . . . And  
 2. Here's to the sod - ger who bled, . . . And the sai - lor who brave - ly did fa'; . . . Their

The piano accompaniment for the first two lines of the song. It features two staves: treble and bass clef. The right hand has a steady accompaniment with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

here's to ilk bon - nie young las - sie we lo'ed While swift flew the . year that's a -  
 fame is a - live, though their spi - rits are fled On the wings of the year that's a -

The piano accompaniment for the third line of the song. It features two staves: treble and bass clef. The right hand has a steady accompaniment with chords and moving lines. Dynamics include *p* (piano).

- wa', . . . . And here's to ilk bon-nie young las-sie we lo'ed While swift flew the year that's a -  
 - wa', . . . . Their fame is a-live, tho' their spi-rits are fled On the wings of the year that's a -

The piano accompaniment for the final line of the song. It features two staves: treble and bass clef. The right hand has a steady accompaniment with chords and moving lines. Dynamics include *f* (forte), *p* (piano), and *colla parte*.

- wa'!  
- wa'!

*f*

This system contains a vocal line with two notes, 'wa'!', and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

3. Here's to the friends we can trust . . . When the storms of ad-ver-si-ty blow ; . . . May they

*p* *pp* *p* *pp*

This system contains a vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic, has a piano-piano (*pp*) section, and then returns to piano (*p*) and piano-piano (*pp*) dynamics. The accompaniment consists of chords and moving lines in both hands.

live in our song, and be near-est our hearts, Nor de-part like the year that's a - wa', . . . May they

*p*

This system contains a vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes accents (>) over some notes. The right hand has a more active melodic line, while the left hand provides harmonic support.

live in our song, and be near-est our hearts, Nor de - part like the year that's a - wa'!

*f* *f*

This system contains a vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The right hand features a prominent melodic line with some grace notes, and the left hand has a steady accompaniment.

# O, the Ewe-Bughting's Bonnie.

Written by LADY GRIZEL BAILLIE.\*  
*Allegretto pastorale.*

Tune—"The Yellow Hair'd Laddie."

*p* *cresc.* *f pp*

1. O, the ewe - bughting's bon - nie, both e'e - ning and morn, When our blithe shepherds  
 2. O, the shep - herds take plea - sure to blow on the horn, To raise up their  
 3. O, the sheep - herding's light - some a - mang the green braes, Where Cayle wim - ples

*p*

play . . . on the bog - reed and horn; While we're milk - ing they're lilt - ing sae  
 flocks . . . i' the fresh sim - mer morn; On the steep fer - ny banks they feed  
 clear . . . 'neath the white blos - som'd slaes, Where the wild thyme and mea - dow queen

*cresc.*

jo - cund and clear; But my heart's like to break . . . when I think on my dear!  
 plea - sant and free, But a - las! my dear heart, . . . all my sigh - ing's for thee!  
 scent the saft gale, And the cu - shat croods lee - some - ly down in the dale.

*mf* *cresc.* *f* *p*

\* The 3rd and 4th stanzas are by Thomas Pringle.

4. There the lint-white and ma - vis sing

*f* *pp*

This system contains the first line of the song. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*pp*) section.

sweet frae the thorn, And blithe lilt the lave - rock a - boon the green

This system contains the second line of the song. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

corn, And a' things re - joice in the sim - mer's glad prime ; But my

*mf* *pp*

This system contains the third line of the song. The vocal line continues with the lyrics. The piano accompaniment includes a mezzo-forte (*mf*) section and a piano (*pp*) section.

heart's wi' my love . . . in the far fo-reign clime.

*cresc.* *f* *p*

This system contains the final line of the song. The vocal line concludes with the lyrics. The piano accompaniment includes a crescendo (*cresc.*) section, a forte (*f*) section, and a piano (*p*) section.

# Hey! Johnnie Cope, are ye waukin' yet?

Attributed to ADAM SKIRVING.  
*Allegro molto marcato.*

Tune—"Johnnie Cope."

ff sf sf sf

1. Cope sent a chal - lenge frae Dun - bar, . . . . . "Char - lie, meet me  
 3. "Now, John - nie, be as good as your word, Come let us try baith . . . . .  
 5. Eye now, John - nie, get up and rin, The High - land bag - pipes  
 7. Now, John - nie, troth, ye were na blate To come wi' the news o' your

p

if ye daur, And I'll learn you the art o' war, If ye'll meet wi' me in the  
 fire and sword, And din - na flee like a fright - ed bird That's chased frae its nest i' the  
 mak' a din; It's best to sleep in a hale . . skin, For 'twill be a blui - die . .  
 ain de - feat, And leave your men in sic a strait, So . . . ear - ly in the . .

mor - ning." } Hey! John - nie Cope, are ye wauk - in' yet? Or are your drums a -  
 mor - ning." }  
 mor - ning.

f

- beat - in' yet? If ye were wauk - in', I would wait To gang to the coals i' the

p

mor - ning.

2. When Char - lie look'd the  
 4. When John - nie Cope he  
 6. When John - nie Cope to  
 8. "In faith," quo' John - nie, "I

letter up - on, He drew his sword the scab - bard from, "Come fol - low me, my  
 heard of this, He thought it wad - na be a - miss To hae a horse in  
 Dun - bar came, They speir'd at him, Where's a' your men? The deil con - found me  
 got sic flegs Wi' their clay - mores and phi - la - begs, If I face them, deil

mer - ry men, And we'll meet Johnnie Cope i' the mor - ning."  
 rea - di - ness, To flee a - wa' i' the mor - ning.  
 gin I ken, For I left them a' i' the mor - ning. } Hey! John - nie Cope, are ye  
 break my legs, So I wish you a' good mor - ning."

wauk - in' yet? Or are your drums a - beat - in' yet? If ye were wauk - in',

I wad wait To gang to the coals i' the mor - ning.

# Afton Water.

Poetry by BURNS, 1786.

*Andante legato.* *poco ritard.*

*p* *cresc.* *sf* *p*

1. Flow gent - ly, sweet Af - ton, a - mong thy green braes, Flow  
 2. Thou stock - dove, whose e - cho re - sounds thro' the glen, Ye  
 3. How lof - ty, sweet Af - ton, thy neigh - - bouring hills, Far  
 4. How plea - sant thy banks and green val - leys be - low, Where  
 5. Thy crys - tal stream, Af - ton, how love - ly it glides, And

*pp*

gent - ly, I'll sing thee a song in thy praise; My  
 wild whist - ling black - birds, in yon flow - 'ry den; Thou  
 mark'd with the cour - ses of clear wind - ing rills; There  
 wild in the wood - lands the prim - ro - ses blow; There  
 winds by the cot where my Ma - ry re - sides; How

Ma - ry's a - sleep by thy mur - mur - ing stream; Flow  
 green - cres - ted lap - wing, thy screa - ming for - bear, I  
 dai - ly I wan - der, as morn - ri - ses high, My  
 oft, as mild e - ve - ning creeps o'er the lea, The  
 wan - ton thy wa - ters her snow - y feet lave, As,

*pp*



gen - tly, sweet Af - ton, dis - turb not her dream.  
 charge you, dis - turb not my slum - ber - ing fair.  
 flocks and my Ma - ry's sweet cot in my eye.  
 sweet scen - ted birk shades my Ma - ry and me.  
 gath - 'ring sweet flow - 'rets, she stems thy clear wave!

*poco ritard.* 6. Flow gen - tly, sweet Af - ton, a -

- mong thy green braes; Flow gen - tly, sweet ri - ver, the theme of my

lays; My Ma - ry's a - sleep by thy mur - mur - ing stream; Flow

gen - tly, sweet Af - ton, dis - turb not her dream.

# Maggie Lauder.

Attributed to FRANCIS SEMPLE, 1642.

*Allegro.*

1. Wha wad - na be in love Wi' bon - nie Mag - gie Lau - der? A  
 2. "Meg," quo' he, "and by my bags, I'm fidg - in' fain to see thee; Sit  
 3. "Piper," quo' Meg, "hae ye your bags? Or is your drone in or - der? If  
 4. Then to his bags he flew wi' speed, A - bout the drone he twis - ted; Meg

pi - per met her gaun to Fife, And speir'd what was't they ca'd her; Right  
 down by me, my bon - nie bird, In troth I win - na stecr thee; For  
 ye be Rob, I've heard of you, Live ye up - on the bor - der? The  
 up and wal - lop'd o'er the green, For brow - ly she could frisk it. "Weel

scorn - ful - ly she an - swer'd him, "Be - gone, ye hal - len - sha - ker! Jog  
 I'm a pi - per to my trade, My name is Rob the Ran - ter; The  
 las - ses a', haith - far and near, Have heard o' Rob the Ran - ter; I'll  
 done!" quo' he - "Play up!" quo' she; "Weel bobbd!" quo' Rob the Ran - ter; "It's

on your gate, you blas-der-skate, My name is Mag-gie Lau-der."  
 las-ses loup as they were daft, When I blaw up my chan-ter."  
 shake my foot wi' right good-will, Gif you'll blaw up your chan-ter."  
 worth my while to play in-deed, When I hae sic a dau-der."

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features dynamic markings *f* and *f*.

5. "Weel hae ye play'd your part," quo' Meg, "Your

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features dynamic markings *p* and *p*.

cheeks are like the crim-son; There's nane in Scot-land plays sae weel, Since we lost Habbie

Musical notation for the third system, including a vocal line and piano accompaniment.

Sim-son, I've liv'd in Fife, baith maid and wife, These ten years and a quar-ter, Gin

Musical notation for the fourth system, including a vocal line and piano accompaniment. The piano part features dynamic markings *p* and *p*.

you should come to An-ster fair, Speir ye for Mag-gie Lau-der."

Musical notation for the fifth system, including a vocal line and piano accompaniment. The piano part features dynamic markings *f* and *f*.

# O This is no my Ain Lassie.

Poetry by BURNS, 1795.

Tune before 1709.

*Allegretto moderato.*

*mf* *ritard.* *p* *cresc.* *sf*

O this is no my ain las - sie, Fair tho' the

las - sie be; O weel ken I my ain las - sie, Kind love is in her e'e.

1. I see a form, I see a face, Ye weel may wi' the  
 2. She's bon-nie, bloom-in', straight, an' tall, An' lang has had my  
 3. A thief sae paw-kie is my Jean, She'll steal a blink by  
 4. It may es-cape the court-ly sparks, It may es-cape the

fair - est place ; It wants to me the witch - in' grace, The  
 heart in thrall ; An' aye it charms my ve - ry saul, The  
 a' un - seen ; But gleg as light are lo - ver's e'en, When  
 learn - ed clerks ; But weel the watch - in' lo - ver marks The

kind love that's in her e'e. }  
 kind love that's in her e'e. } O this is no my ain las - sie,  
 kind love is in the e'e. }  
 kind love that's in her e'e. }

Fair tho' the las - sie be ; O weel ken I my ain las - sie, Kind love is

in her e'e.

# Charlie is my Darling.

*Jacobite Song,—Modern version.*

*Allegro con fuoco. pp*

*pp* *cresc.* *scen.*

Char - lie is my dar - ling, My

*do.* *ff* *sf* *pp*

dar - ling, my dar - ling; O Char - lie is my dar - ling, The young Che - va - lier.

*cresc.* *f*

1. 'Twas on a Mon - day morn - ing, Right ear - ly in the year, When  
 2. As he cam' march - ing up the street, The pipes play'd loud and clear, And  
 4. They've left their bon - nie High - land hills, Their wives and bair - nies dear, To

*p* *f*

Char - lie cam' to our town, The young Che - va - lier. }  
 all the folk cam' run - ning out To meet the Che - va - lier. } O. Char - lie is my dar - ling, My  
 draw the sword for Scotland's lord, The young Che - va - lier.

*p* *pp*

dar - ling, my dar - ling ; O Char - lie is my dar - ling, The young Chevalier.

3. Wi' High - land bon - nets on their heads, Wi'  
5. Oh ! there was mo - ny a beat - ing heart, And

bright clay - mores and clear, They cam' to fight for Scot - land's right And the  
mo - ny a hope and fear, And mo - ny were the pray'rs put up For the

young Che - va - lier. } O Char - lie is my dar - ling, My dar - ling, my dar - ling ; O  
young Che - va - lier. }

Char - lie is my dar - ling, The young Che - va - lier.

# Jock o' Hazeldean.

Words by SIR WALTER SCOTT.

Tune—"In January last," 1676.

*Moderato.*

1. "Why weep ye by the tide, la - dye? Why weep ye by the tide? .. I'll  
 2. "Now let this wil - fu' grief be done, And dry that cheek so pale, .. Young  
 3. "A chain o' gold ye shall not lack, Nor braid to bind your hair, .. Nor

wed ye to my young - est son, And ye shall be his bride; And ye shall be his  
 Frank is chief of Er - ring - ton, And lord of Lang - ley Dale; His step is first in  
 met - tled hound, nor ma - nag'd hawk, Nor pal - frey fresh and fair; And you, the fore-most

bride, la - dye, Sae come - ly to be seen:"—  
 peace - ful ha', His sword in bat - tle keen:"— } But aye she loot the tear down fa' For  
 o' them a', Shall ride our fo - rest queen:"—



Jock o' Ha - zel - dean.

*a tempo.*

*mf*

*poco lento.*

4. The kirk was deck'd at morn - ing - tide, The ta - pers glimmer'd fair ; . . . The

*mf*

priest and bridegroom wait the bride, And dame and knight were there. They

*agitato.*

*pp*

sought her baith by bow'r and ha', The la - dye was not seen ! She's

*tempo primo.*

*cresc.* *f* *p*

o'er the Bor - der and a - wa' Wi' Jock o' Ha - zel - dean.

*f*

# Annie Laurie.

Tune by LADY JOHN SCOTT.

*Andante larghetto.*

mf p

1. Max - well-ton braes are bon - nie,      Where ear - ly fa's the dew,      And it's  
2. brow is like the snaw - drift,      Her neck is like the swan,      Her

there that An - nie Lau - rie      G'd me her pro - mise true ;      G'd  
face it is the fair - est      That e'er the sun shone on ;      That

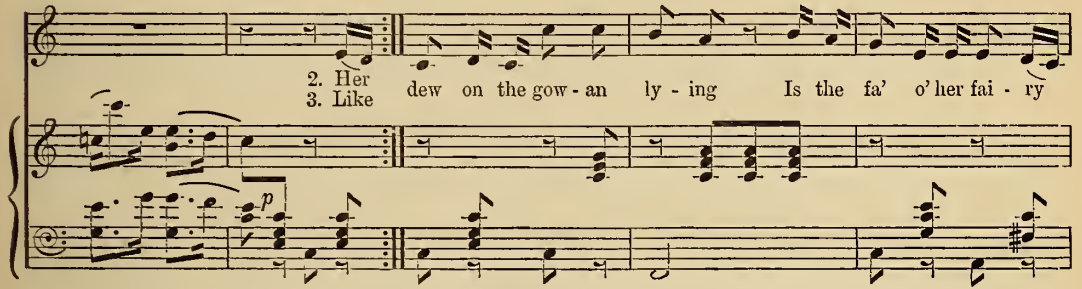
me her pro - mise true,      Which ne'er for - got will be, }      And for  
e'er the sun shone on,      And dark blue is her e'e ; }

f pp

bon - nie An - nie Lau - rie I'd lay me down and dee.



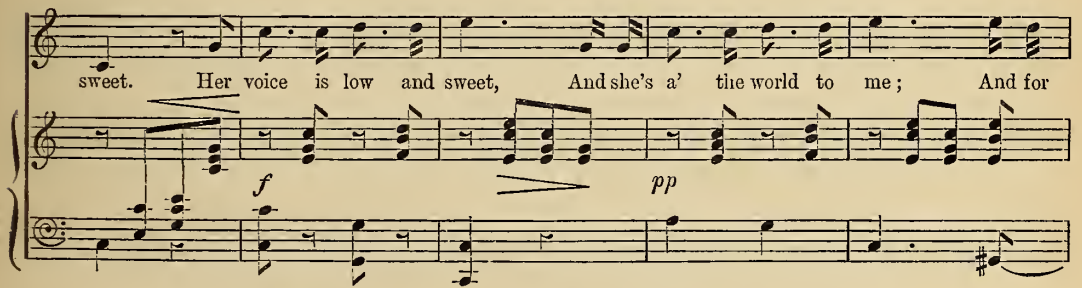
2. Her dew on the gow - an ly - ing Is the fa' o' her fai - ry  
3. Like



feet ; And like winds in sum - mer sigh - ing Her voice is low and



sweet. Her voice is low and sweet, And she's a' the world to me ; And for



bon - nie An - nie Lau - rie I'd lay me down and dee.



# Green Grow the Rashes, O.

Poetry by BURNS, 1787.

*Allegretto scherzando.*

Tune in Straloch, MS., 1627.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p*, *cresc.*, *sf*, and *f*.

1. There's nought but care on ev - 'ry han', In ev - 'ry hour that
2. The world - ly race may rich - es chase, An' rich - es still may
3. Gie me a can - nie hour at e'en, My arms a - bout my
4. For you sae douce, wha sneer at this, Ye're nought but sense - less
5. Auld Na - ture swears the love - ly dears Her no - blest work she

The piano accompaniment for the first system of lyrics is shown in two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking is *pp*.

pas - ses, O; What sig - ni - fies the life o' man, An'  
 fly them, O; An' though at last they catch them fast Their  
 dea - rie, O; An' ward - ly cares, an' ward - ly men, May  
 as - ses, O; The wis - est man the ward e'er saw, He  
 clas - ses, O; Her 'pren - tice han' she tried on man, An'

The piano accompaniment for the second system of lyrics continues in two staves, maintaining the same rhythmic and harmonic patterns as the first system.

'twere na for the las - ses, O.  
 hearts can ne'er en - joy them, O.  
 a' gae tap - sal - tee - rie, O. } Green grow the rash - es, O!  
 dear - ly lo'ed the las - ses, O.  
 then she made the las - ses, O.)

The piano accompaniment for the final system of lyrics is shown in two staves, concluding the piece with a *sf* dynamic marking.

Green grow the rash - es, O! The sweet - est hours that e'er I spend Are

*sf* *sf* *p*

CHORUS.

spent a - mang the las - ses, O! Green grow the rash - es, O!

*f* *ff* *sf*

Green grow the rash - es, O! The sweet - est hours that e'er I spend Are

*sf* *sf*

*1st, 2nd, 3rd, & 4th times.*

spent a - mang the las - ses, O!

*f* *sf*

*Last time.*

las - ses, O!

*ff* *ff*

# Huntingtower.

Traditionary Ballad.

Tune—"The Duke of Athol's courtship."

JEANIE.

*Moderato.*

*p cresc. f dim. p p*

1. When ye gang a - wa', Ja-mie,
2. Be my gudeman yoursel, Ja-mie, Be
3. Gae back to your wife and hame, Ja-mie, Gae

Far a-cross the sea, lad-die; When ye gang to Ger - ma - nie, What  
 my gudeman your - sel, lad-die, And tak' me ower to Ger - ma - nie, Wi'  
 back to your bair - nies three, lad-die; And I will pray they ne'er may thole\* A

JAMIE.

will ye send to me, lad-die? I'll send ye a braw new gown, Jean - ie, I'll  
 you at hame to dwell, lad-die. I dinna ken how that wad do, Jean - ie, I  
 bro - ken heart likc me, lad-die. Dry that tear - fu' e'e, Jean - ie,

*pp*

send ye a braw new gown, las - sie; And it shall be o' silk and gowd, Wi'  
 dinna see how that can be, las - sie, For I've a wife and bair - nies three, And I'm  
 Dry that tear - fu' e'e, las - sie, I've nei - ther wife nor bair - nies three, And

\* Endure.

Va- lenciennes set round, las- sie.  
no sure how ye'd a - gree, las- sie.  
I'll wed nane but thee, las- sie.

*mf* *cresc.* *f*

JEANIE.

That's nae gift a - va', Ja- mie, That's nae gift a - va', laddie; There's  
Ye should hae telt me that in time, Ja- mie, Ye should hae telt me that lang syne, laddie, For  
Think weel for fear ye rue, Ja- mie, Think weel for fear ye rue, laddie, For

*p* *p*

JAMIE.

ne'er a gown in a' the town I'd like, when ye're a - wa', lad- die. When I come back a -  
had I kent o' your fause heart, You ne'er had got - ten mine, lad- die. Your e'en were like a  
I have nei - ther gowd nor lands, To be a match for you, lad- die. Blair in A - thol's

*pp*

- gain, Jeanie, When I come a - gain,..... lassie, I'll bring wi' me a  
spell, Jeanie, Your e'en were like a spell,..... lassie, That il - ka day be -  
mine, Jeanie, Little Dunkeld is mine, ... lassie, Saint John- stoun's bower and

gal - lant gay, To be your ain gude - man, las- sie.  
- wich'd me sae, I could na help my - sel', las- sie.  
Hunt - ing- tow'r, And a' that's mine is thine, las- sie.

*mf* *f* *sf* *last time.*

## Auld Robin Gray.

Poetry by LADY ANNE LINDSAY.

Tune by the REV. WM. LEEVES, 1771.

*Larghetto.*

The piano introduction is in 2/4 time, marked *Larghetto*. It begins with a piano (*p*) dynamic and gradually increases in volume through a *cresc.* (crescendo) to a forte (*sf*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

1. Young Ja - mie lo'ed me weel, and sought me for his bride ; But,  
 2. My fa - ther could na work, my mi - ther could na spin ; I  
 3. My fa - ther urg'd me sair, my mi - ther did na speak, But she  
 4. O sair did we greet, and mei - kle did we say, We

The piano accompaniment for the first verse is in 2/4 time, marked *p* (piano). It consists of a simple harmonic accompaniment in the left hand and a melody in the right hand.

sav - ing a crown, he had nae-thing else be - side ; To make the crown a  
 toil'd day and night, but their bread I could na win ; Auld Rob main-tain'd them  
 look'd in my face till my heart was like to break ; So they gi'ed him my  
 took but ae kiss, and we tore our-selves a - way ; I wish I were

The piano accompaniment for the second verse is in 2/4 time, marked *p* (piano). It consists of a simple harmonic accompaniment in the left hand and a melody in the right hand.

pound my Ja - mie gaed to sea, And the crown and the pound.... were  
 baith, and, wi' tears in his e'e, Said, "Jeanie, for their sakes,.... O  
 hand, tho' my heart was at the sea, And auld Ro-bin Gray..... is  
 dead, but I'm no like to dee ; Oh ! why do I live..... to

The piano accompaniment for the third verse is in 2/4 time, marked *sf* (sforzando). It consists of a simple harmonic accompaniment in the left hand and a melody in the right hand.



baith for me. He had na been gane a week but on - ly  
 mar - - ry me." My heart it said nay— I look'd for Ja - mie  
 gude - man to me. I had na been a wife a week but on - ly  
 say wae's me? I gang like a ghaist, and I care na to

twa, When my fa - ther brake his arm, and the cow was stown a - wa'; My  
 back; But the wind it blew high, and the ship it was a wrack; The  
 four, When sit - ting sae mourn-ful-ly ae night at the door, I  
 spin; I dare na think o' Ja - mie, for that wad be a sin, But

mi - ther she fell sick, and my Ja - mie at the sea, And auld Ro - bin  
 ship it was a wrack, why did na Ja - mie\* dee? And why do I  
 saw my Ja - mie's wraith, for I could na think it he, Till he said, "I'm come  
 I'll do my best a gude wife to be For auld Ro - bin

Gray came court - - ing me.  
 live to say wae's me?  
 back for to mar - - ry thee!"  
 Gray is a kind man to me.

\* Usually "Jeanie."

# Oft in the Stilly Night.

Poetry by T. MOORE.  
*Andante espressivo.*

Tune altered from a Strathspey.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The left hand provides a harmonic accompaniment with chords and moving bass lines.

1. Oft in the stilly night, Ere slumber's chain has bound me, Fond mem'-ry brings the light Of

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part begins with a very piano (*pp*) dynamic.

o-ther days a-round me. The smiles, the tears of boyhood's years, The words of love then spo-ken, The

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking.

eyes that shone, now dimm'd and gone, The cheerful hearts now bro-ken! Thus in the still-y night, Ere

The third line of the song features a vocal melody and piano accompaniment. The piano part includes dynamic markings for *cresc.* (crescendo) and *sf* (sforzando).

slumber's chain has bound me, Fond mem'-ry brings the light Of o-ther days a-round me.

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part includes dynamic markings for *pp* (pianissimo) and *f* (forte).

2. When I re-mem - ber all The friends, so link'd to -

*pp*

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking *pp* is placed above the piano part.

- ge - ther, I've seen a-round me fall, Like leaves in win-try wea - ther; I

This system continues the vocal melody and piano accompaniment. The piano part maintains its rhythmic pattern, with some phrasing slurs and accents.

feel like one who treads a-lone Some ban-quet hall de - sert - ed, Whose lights are fled, whose

This system continues the vocal melody and piano accompaniment. The piano part includes some phrasing slurs and accents.

gar - lands dead, And all but he de - part - ed! Thus in the stil - ly night, Ere

*cresc.* *f* *pp*

This system continues the vocal melody and piano accompaniment. The piano part includes a *cresc.* marking, a *f* dynamic marking, and a *pp* dynamic marking. There are also phrasing slurs and accents.

slum-ber's chain has bound me, Fond mem-'ry brings the light Of o-ther days a-round me.

*f* *pp*

This system concludes the vocal melody and piano accompaniment. The piano part includes a *f* dynamic marking and a *pp* dynamic marking. There are also phrasing slurs and accents.

# My Heart's in the Highlands.

Poetry by BURNS, 1790.

Tune—"Crochallan."

*Andante.*

mf *cresc.* sf pp

1. My heart's in the High-lands, my heart is not here, My  
 2. Fare - well to the High-lands, fare - well to the north, The  
 3. Fare - well to the moun-tains high co-ver'd with snow; Fare -

pp

heart's in the High-lands a - chas - ing the deer; A - cha - sing the wild deer, and  
 birth-place of va - lour, the coun - try of worth; Wher - e - ver I wan - der, wher -  
 - well to the straths and green val - leys be - low; Fare - well to the fo - rests and

mf

fol-l'wing the roe, My heart's in the High-lands wher - e - ver I go.  
 - e - ver I rove, The hills of the High-lands for - e - ver I love.  
 wild hang - ing woods: Fare - well to the tor - rents and loud-pour - ing floods.

p

f

4. My heart's in the High-lands, my

heart is not here, My heart's in the High-lands a - chas - ing the deer ; A -

- chas - ing the wild deer, and fol - l'wing the roe, . . My heart's in the

High - lands wher - e - ver I go.

Written by ROBERT NICOL.  
Moderato.

# Bonnie Bessie Lee.

Tune Modern.

1. Bonnic Bes - sie Lee had a face fu' o' smiles, And mirth round her ripe ' lips was  
2. She grat wi' the wae - fu' and laugh'd wi' the glad, And light as the wind 'nang the  
3. But ten years had gane since I gazed on her last, For ten years had part - ed my

aye dan - cing slee; And light was the foot - fa', and win - some the wiles, O' the  
dan - cers was she; And a tongue that could jeer too the lit - tle lim - mer had, Whilk  
auld hame and me, And I said to my - sel', as her mither's door I pass'd, "Will I

flow'r o' the pa - roch - in (1), our ain Bes - sie Lee. Wi' the bairns she wad rin, and the  
keep - it aye her ain side for Bonnie Bes - sie Lee. And she whiles had a sweet - heart, and  
e - ver get an - i - ther kiss frae Bonnie Bes - sie Lee?" But time chang - es a' things, the

school lad - dies paik, (2) And o'er the broom - y braes like a fai - ry wad flee, Till  
whiles she had twa, A lim - mer o' a las - sie, but, a - tween you and me, Her  
ill - na - tur'd loon, Were it e - ver sae right - ly he'll no let it be; But I

and hearts grew young a - gain wi' love for her sake; There was life in the blithe blink o'  
warm wee bit hear - tie she ne'er threw a - wa', Tho' mo - ny a ane had sought it frae  
rubbit at my e'en and I thought I wad swoon, How the carle had came round a - bout our

Bon-nie Bes - sie Lee, Our ain Bes - sie Lee, Our Bon-nie Bes - sie Lee, There was  
 Bon-nie Bes - sie Lee, Our Bon-nie Bes - sie Lee, Our Bon-nie Bes - sie Lee, Tho'  
 Bon-nie Bes - sie Lee, Our Bon-nie Bes - sie Lee, Our Bon-nie Bes - sie Lee, How the

life in the blithe blink o' Bon-nie Bes - sie Lee. *un poco lento.*  
 mo - ny aane had sought it frae Bon-nie Bes - sie Lee. 4. The  
 carle had cameround a - bout our Bon-nie Bes - sie Lee.

wee laughing las - sie was a gude wife growing auld, Twa weans at her a - pron and aane on her knee, She was

douce too, and wise - like, and wis - dom's sae cauld: I wad ra - ther hae the i - ther aane than

*cresc.* *p*

this Bes - sie Lee, I would ra - ther hae the i - ther aane than this Bes - sie Lee. *adagio.*

*f* *p* *f*

# My Love She's but a Lassie Yet.

Poetry by JAMES MORTON.

Tune—"Put up your dagger, Jamie," 1641.

*Allegretto scherzando.*

The piano introduction is written in 2/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and gradually increases in volume through a *cresc.* (crescendo) to a fortissimo (*f*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece concludes with a *sf* (sforzando) dynamic.

1. My love she's but a las-sie yet, She's nei-ther proud nor sau-cy yet ; I lit-tle dream'd what  
 2. I lang hae liv'd a sin-gle life, Wi' scarce a thought a-bout a wife ; While Cu-pid has his

The piano accompaniment for the first two lines of the song is in 2/4 time. It starts with a piano (*p*) dynamic and consists of a steady, rhythmic accompaniment in the left hand and chords in the right hand.

duple could spring Frae sic a young an' art-less thing. But ah ! there is a witch-in' grace That  
 thou-sands slain, My heart has e - ver been my ain. But ah ! how al - ter'd is the case Since

The piano accompaniment for the third and fourth lines of the song continues the rhythmic pattern from the previous section, with chords in the right hand and a steady accompaniment in the left hand.

plays a-bout the las-sie's face ; And mis - chief in the spark - lin' glee That lights the blink o'  
 first I saw my Ma-ry's face ; Nae sleep by night, nae rest by day, The las - sie stole my

The piano accompaniment for the final lines of the song includes a *cresc.* (crescendo) leading to a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic. The right hand features chords and a melodic line, while the left hand provides a steady accompaniment.



Ma-ry's e'e.  
heart a - way.

*p* *cresc.* *f* *>* *>* *sf*

3. O sweet's the mu-sic o' the woods When spring brings out the hawthorn buds, And

*p*

sweet is ho-ney to the bee, But Ma-ry's sweet-er far to me. The Fates for wealth I

win-na pray, I'm weel con-tent wi' what I hae; Gie crowns to kings, but

*cresc.*

O gie me The love that laughs in Ma-ry's e'e.

*f* *p* *f* *sf*

# My Nannie's Awa'.

Poetry by BURNS, 1792.

Tune Modern.

*Andante con moto.*

The piano introduction consists of two staves. The right hand plays a melody in 3/8 time, starting with a piano (*p*) dynamic and gradually increasing to a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one flat (B-flat).

1. Now in her green man - tle blithe na - ture ar - rays, And lis - tens the lamb - kins that  
3. Thou lave - rock, that springs frae the dews o' the lawn, The shep - herd to warn o' the

The first system shows the vocal line and piano accompaniment for the first two lines of the lyrics. The piano accompaniment starts with a piano (*p*) dynamic.

bleat o'er the braes, While birds war - ble wel - come in il - ka green shaw; (1) But to me it's de -  
grey break - ing dawn, And thou mel - low ma - vis (2), that hails the night fa', Give o - ver for

The second system continues the vocal line and piano accompaniment. The piano accompaniment features dynamics of *cresc.*, *dim.*, and *p*.

- light - less— My Nan - nie's a - wa', But to me it's de - light - less— My Nan - nie's a - wa'.  
pi - ty— My Nan - nie's a - wa', Give o - ver for pi - ty— My Nan - nie's a - wa'.

The final system concludes the song with the vocal line and piano accompaniment. The piano accompaniment uses dynamics of *cresc.*, *f*, *p*, and *f*.

(1) Wood. (2) Thrush.

2. The snaw-drap and prim-rose our wood-lands a - dorn, And vi - o - lets  
4. Come, au - tunn sae pen - sive, in yel - low and grey, And soothe me wi'

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a rest for two measures, followed by a series of eighth and quarter notes. The piano accompaniment is in a bass clef, starting with a series of chords and moving to a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the piano part.

bathe in the weet o' the morn; They pain my sad bo - som, sae sweet - ly they  
ti - dings o' na - ture's de - cay; The dark drea - ry win - ter and wild driv - ing

The second system continues the musical score. The vocal line continues with similar rhythmic patterns. The piano accompaniment features a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The accompaniment consists of chords and moving lines in both hands.

blaw, They mind me o' Nan - nie— and Nan - nie's a - wa', They mind me o'  
snaw A - lane can de - light me—now Nan - nie's a - wa', A - lane can de -

The third system continues the musical score. The vocal line includes a phrase with a dash, indicating a breath or a pause. The piano accompaniment includes a *cresc.* marking. The overall texture remains consistent with the previous systems.

Nan - nie— and Nan - nie's a - wa'.  
- light me—now Nan - nie's a - wa'.

The fourth system concludes the musical score. The vocal line ends with a final note and a fermata. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano). The piece ends with a double bar line.

# O Whistle, an' I'll come to you, my Lad.

Poetry by BURNS, 1793.

Tune by JOHN BRUCE, 1753 (?).

*Allegretto.*

*Sva.*

*p* *cresc.* *f*

1. 2. & 3. O whis-tle, an' I'll come

*sf* *p*

to you, my lad ; O whistle, an' I'll come to you, my lad ; Though fa-ther an' mi-ther an'

a'shouldgae mad, O whistle, an' I'll come to you, my lad. But wa-ri-ly tent when ye

2. At kirk or at mar-ket when-

3. Aye vow an' pro-test that ye

*mf* *p*

come to court me, And come na un-less the back yett be a - jee; Syne up the back stile, and let  
 e'er ye meet me, Gang by me as tho' that ye cared na a fie; But steal me a blink o' your  
 care na for me, And whiles ye may light-lie my beau-ty a wee; But court na an - i-ther, tho'

*mf* *p* *mf* *cresc.*

nae-bo-dy see, And come as ye were na com-in' to me, And come as ye were na  
 bon-nie black e'e, Yet look as ye were na look-in' at me, Yet look as ye were na  
 jok-in' ye be, For fear that she wile your fan-cy frae me, For fear that she wile your

*f* *p* *pp*

*1st and 2nd times.*

com-in' to me.  
 look-in' at me.

*f* *sf* *sf* *sf*

*Last time.*

fan-cy frae me.

*f* *sf*

# There's nae Luck about the House.

Poetry by WILLIAM JULIUS MICKLE OF JEAN ADAMS.

- 1. And are ye sure the news is true? And
- 2. Rise up and mak' a clean fireside, Put

*Allegretto con anima. cresc.*

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a piano (*p*) dynamic and includes markings for *f*, *sf*, and *p* later in the system. The vocal line starts with a double bar line and repeat sign.

are ye sure he's weel? Is this a time to think o' wark? Ye jauds, fling by your wheel. Is  
 on the muc-kle pot; Gi'e lit-tle Kate her but-ton gown, And Jock his Sun-day coat; And

The second system continues the vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic marking.

this a time to think o' wark, When Co-lin's at the door? Rax me my cloak, I'll to the quay, And  
 mak' their shoon as black as slaes, Their hose as white as snaw; It's a' to please my ain gudeman, For

The third system continues the vocal line and piano accompaniment. The piano part features a piano (*p*) dynamic marking.

see him come a - shore. } For there's nae luck a - bout the house, There's nae luck at a', There's  
 he's been lang a - wa'.

The fourth system concludes the vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic marking.

The three omitted stanzas are not so well adapted for singing; they will be found in "Wood's Songs of Scotland."

FINE.

lit-tle plea-sure in the house, When our gudeman's a - wa'.

*cresc.* *f* *f* FINE.

*dolce.*

3. Sae true his heart, sae smooth his speech, His breath like cal-ler air; His ve - ry foot has  
 4. The cauld blasts o' the win - ter wind, That thir - led thro' my heart, They're a' blawn by, I

*p* *meno mosso.*

mu - sic in't, As he comes up the stair. And will I see his face a - gain? And will I hear him  
 hae him safe, Till death we'll ne - ver part. But what puts parting in my head? It may befar a -

*Tempo primo.*  $\text{S}$

speak? I'm down-right diz - zy wi' the thought, In troth, I'm like to greet. For there's  
 - wa'; The pre - sent mo - ment is our ain, The neist we ne - ver saw. For there's

*Tempo primo.*  $\text{S}$   
*dal segno.*  $\text{S}$

# Within a Mile of Edinburgh.

Verses altered from TOM D'URFEY.

Tune by JAMES HOOK.

1. 'Twas with -  
2. Young  
3. But

- in a mile of E-din - bu - rgh town, In the ro - sy time of the year ; Sweet  
Jockie was a wag that ne - ver wad wed, Though lang he had fol - lowed the lass ; Con -  
when he vow'd he wad make her his bride, Tho' his flocks and herds were not few, She

flow - ers bloom'd, and the grass was down, And each shepherd woo'd his dear.  
- ten - ted she earn'd and eat her brown bread, And mer - ri - ly turn'd up the grass.  
g'ied him her hand and a kiss be - side, And vow'd she'd for e - ver be true.



Bon - nie Joc - kie, blythe and gay, Kiss'd young Jen - ny mak - ing hay ; The  
Bon - nie Joc - kie, blythe and free, Won her heart right mer - ri - ly ; Yet  
Bon - nie Joc - kie, blythe and free, Won her heart right mer - ri - ly ; At

*sf* *sf*

las - sie blush'd, and frown - ing cried, "Na, na, it win - na do ; }  
still she blush'd, and frown - ing cried, "Na, na, it win - na do ; } I  
kirk she no more frown - ing cried, "Na, na, it win - na do ; }

*sf*

can - na, can - na, win - na, win - na, maun - na buc - kle to."

*f*

*sf*

# O my Love is like a Red, Red Rose.

Poetry partly by BURNS, partly old.

Tune—"Low down in the broom."

*Andante con moto.*

*sf* *p*

1. O my love is like a red, red rose That's new - ly sprung in June; O my  
 2. Till a' the seas gang dry, my dear, And the rocks melt wi' the sun; O

*p*

love is like a me - lo - dy That's sweet - ly play'd in tune. As  
 I will love thee still, my dear, While the sands o' life shall run. And

*p*

fair art thou, my bon - nie lass, Sae deep in love am I; And  
 fare thee weel, my on - ly love, And fare thee weel a - while; And

*sf*

I will love thee still, my dear, Till a' the seas gang dry. Till  
I will come a - gain, my love, Tho' it were ten thou - sand mile. Tho' it

*p*

a' the seas gang dry, my dear, Till a' the seas gang dry, And . . .  
were ten thou-sand mile, my love, Tho' it were ten thou-sand mile, And . . .

*1st time.*  
I will love thee still, my dear, Till a' the seas gang dry.  
I will come a - gain, my love, Tho' it were ten thou - sand

*p* *mf cresc.*

*2nd time.*  
mile !

*f* *p ritard.* *pp*

# Wandering Willie.

Poetry by BURNS, 1793.  
*Andante mosso.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic, and then returns to piano (*p*). The left hand starts with a bass clef, a key signature of one flat, and a 3/4 time signature, playing a steady accompaniment of chords and eighth notes.

The vocal line is written on a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains the first line of the lyrics: "1. Here a - wa', there a - wa', wan - der - ing Wil - lie! Here a - wa',".

1. Here a - wa', there a - wa', wan - der - ing Wil - lie! Here a - wa',  
 2. Win - ter winds blew loud and cauld at our part - in'; Fears for my  
 3. Rest, ye wild storms, in the caves of your slum - bers! How your dread  
 4. oh, if he's faith - less, and minds na his Nan - nie, Flow still be -

The piano accompaniment for the first part of the lyrics consists of two staves. The right hand has a treble clef, a key signature of one flat, and a 3/4 time signature. The left hand has a bass clef, a key signature of one flat, and a 3/4 time signature. The music features a steady accompaniment of chords and eighth notes.

The vocal line is written on a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains the second line of the lyrics: "there a - wa', Haud a - wa' hame! Come to my bo - son, my".

- there a - wa', Haud a - wa' hame! Come to my bo - son, my  
 Wil - lie brought tears in my e'e; Wel - come now, sum - mer, and  
 howl - ing a lov - er a - larms! Wauk - en, ye bree - zes! row  
 - tween us, thou wide roar - in' main! May I ne - ver see it, may

The piano accompaniment for the second part of the lyrics consists of two staves. The right hand has a treble clef, a key signature of one flat, and a 3/4 time signature. The left hand has a bass clef, a key signature of one flat, and a 3/4 time signature. The music features a steady accompaniment of chords and eighth notes, with a mezzo-forte (*mf*) dynamic marking.

ain . . . on - ly dea - - rie ; Tell me thou bring'st me my  
 wel - come, my Wil - lie ; The sum - mer to na - ture, my  
 gent - ly, ye bil - lows ! And waft my dear lad - die ance  
 I . . . . ne - ver trow it, But, dy - ing, be - lieve that my

*p* *mf* *cresc.* *f*

*1st, 2nd, & 3rd verses.*

Wil - lie the same.  
 Wil - lie to me.  
 mair to my arms.  
 Wil - lie's my

*pp* *sf*

4. But

*p*

*4th verse.*

ain !

*cresc.* *f* *p*

# The Birks of Aberfeldy.

Poetry by BURNS, 1787.

*Allegretto.*

Bon - nie las - sie, will ye go,

*p cresc. sf p*

Will ye go, will ye go, Bon - nie las - sie, will ye go To the birks of A - ber - fel - dy?

*cresc. f p*

*p*

1. Now sim - mer blinks on flow - 'ry braes, And o'er the crys - tal stream - let plays; Come
2. While o'er their heads the ha - zels hing, The lit - tle bir - dies blythe - ly sing, Or
3. The braes as - cend like lof - ty wa's, The foam - ing stream deep roar - ing fa's, O'er -
4. The hoa - ry cliffs are crown'd with flow'rs, White o'er the linn the bur - nie pours, And,
5. Let for - tune's gifts at ran - dom flee, They ne'er shall draw a wish frae me, Su -

let us spend the light-some days In the birks of A - ber - fel - dy.  
 light - ly flit on wan - ton wing, In the birks of A - ber - fel - dy.  
 - hung wi' fra - grant spread - ing shaws, The birks of A - ber - fel - dy.  
 ris - ing, weets wi' mis - ty show'rs The birks of A - ber - fel - dy.  
 - preme - ly bless'd wi' love and thee, In the birks of A - ber - fel - dy.

Piano accompaniment for the first system, featuring treble and bass staves with dynamic markings *f* and *p*.

Bon - nie las-sie, will ye go, Will ye go, will ye go, Bon - nie las-sie, will ye go To the

Piano accompaniment for the second system, featuring treble and bass staves with dynamic markings *f* and *sf*.

birks of A - ber - fel - dy? 1st 4 times. last time.

Piano accompaniment for the third system, featuring treble and bass staves with dynamic markings *f* and *sf*.

# And Ye Shall Walk in Silk Attire.

Poetry by SUSANNA BLAMIRE of Cumberland.  
*Andante espressivo.*

Tune—"The Siller Crown,"

mf                      cresc.                      f dim. pp

1. And ye shall walk in silk at-tire, And sil-ler hae to spare, . . Gin ye'll con-sent to mind whase ev-'ry wish is pure Far dear-er is to me, . . . And ere I'm forced to

p

be his bride, Nor think o' Don-ald mair.                      Oh! wha would buy a sil-ken gown Wi' a break my faith I'll lay me down and dee;                      For I hae pledg'd my vir-gin troth Brave

mf                      sf                      p

puir bro-ken heart? . . . Or what's to me a sil-ler crown, Gin frae my love I Don-ald's fate to share, . . . And he has gi'en to me his heart Wi' a' its vir-tues

f p                      pp colla parte.



part ?  
rare.

2. The  
3. His gen - tle manners

*a tempo.*

*f p cresc. pp p p*

wan my heart, He grate - fu' took the gift ; . . . Could I but think to seek it back, It

wad be waur than theft. For lang - est life can ne'er re - pay The love he bears to

*f mf f p*

me ; . . . And, ere I'm forced to break my troth, I'll lay me down and dee.

*f p pp colla parte. rall.*

# Wha Wadna Fight for Charlie ?

Tune—" Will ye go and marry Katie."

Wha wad - na fight for Charlie ?

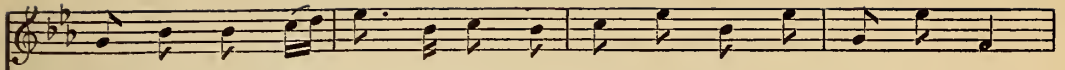
*Animato.*

*ff* *p*

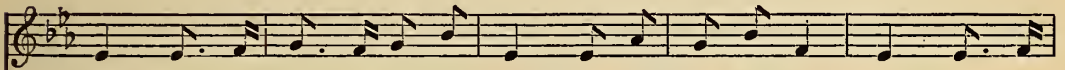
Wha wad-na draw the sword ? Wha wad - na up and ral - ly At the roy - al Prince's word ?

1. Think on Sco - tia's an - cient he - roes, Think on fo - reign foes re - pell'd,  
 2. Rouse, rouse, ye kilt - ed war-riors ! Rouse, ye he - roes of the north !  
 3. Shall we base - ly crouch to ty - rants ? Shall we own a fo - reign sway ?  
 4. See the nor - thern clans ad - vanc - ing ! See Glen - gar - ry and Loch - iel !  
 5. Now our Prince has rais'd his ban - ner, Now tri - um - phant is our cause,

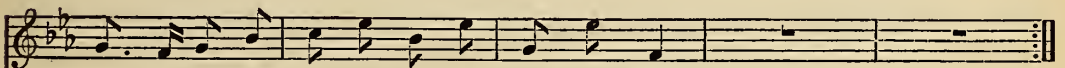
*fp* *fp*



Think on glo - rious Bruce and Wal - lace, Who the proud u - surp - ers quell'd.  
Rouse, and join your chief - tain's ban - ners—'Tis your Prince that leads you forth !  
Shall a roy - al Stuart be ban - ish'd, While a stran - ger rules the day ?  
See the bran - dish'd broad-swords glanc - ing !—High - land hearts are true as steel !  
Now the Scot - tish li - on ral - lies— Let us strike for Prince and laws !



Wha wad - na fight for Char - lie ? Wha wad - na draw the sword ? Wha wad - na



up and ral - ly At the roy - al Prin - ce's word ?



# Duncan Gray.

Poetry by BURNS, 1792.

Tune by DUNOAN GRAY, the Carman.

*Allegretto.*

*mf*                      *f*                                      *p*

1. Dun-can Gray cam' here to woo,
2. Dun-can fleech'd, and Dun-can pray'd,
3. Time and chance are but a tide,

Ha, ha, the woo-ing o't; On blythe Yule night, when we were fu', Ha, ha, the woo-ing o't.  
 Ha, ha, the woo-ing o't; Meg was deaf as Ail-sa Craig, Ha, ha, the woo-ing o't.  
 Ha, ha, the woo-ing o't; Slight-ed love is sair to bide, Ha, ha, the woo-ing o't.

Mag-gie coost her head fu' heigh, Look'd a - sklent and un - co skeigh, Gart poor Duncan  
 Dun-can sigh'd baith out and in, Grat his een baith bleer'd and blin', Spak o' lou-pin  
 "Shall I, like a fool," qu' he, "For a haugh-ty hiz-zie die? She may gae to—

*f*

stand a - beigh, Ha, ha, the woo-ing o't.  
 o'er a linn, Ha, ha, the woo-ing o't.  
 France for me !' Ha, ha, the woo-ing o't.

*p* *f*

4. How it comes, let doc-tors tell, Ha, ha, the woo-ing o't; Meg grew sick as he grew well,  
 5. Dun-can was a lad o' grace, Ha, ha, the woo-ing o't; Mag-gie's was a pi-teous case,

*p* *p*

Ha, ha, the woo-ing o't. Something in her bo-son wriings, For re-lief a sigh she brings; And  
 Ha, ha, the woo-ing o't. Dun-can could-na be her death, Swell-ing pi - ty smoor'd his wrath ;

oh ! her een, they spak' sic things ! Ha, ha, the woo - ing o't.  
 Now they're crouse and can - ty baith, Ha, ha, the woo - ing o't.

*f* *sf*

# Tak' your auld Cloak about ye.

8

1. In win - ter when the rain rain'd cauld, An' frost and snaw on  
 3. cloak was once a gude grey cloak, When it was fit - ting  
 5. "Il - ka land has its ain lauch, Ilk kind o' corn has  
 7. Bell my wife, she lo'es nae strife, But she would guide me,

*Moderato.*  
*p* *pp*

il - ka bill, An' Bor - eas, wi' his blasts sae bauld, Was threat'ning a' our  
 for my wear; But now ' it's scant - ly worth a groat, For I hae worn't this  
 its ain hool; I think the world is a' gane wrang, When il - ka wife her  
 if she can; An' to maintain an ea - sy life I aft maun yield, tho'

kye to kill; Then Bell, my wife, wha lo'es nae strife, She said to me right  
 thret - ty year. Let's spend the gear that we hae won, We lit - tle ken the  
 man wad rule: D'ye no see Rob, an' Jock, an' Hab, How they are gird - ed  
 I'm gudeman. Nocht's to be won at woman's han', Un - less ye gi'e her

*p* *cresc.*

has - ti - ly, "Get up, gudeman, save Crummie's life, An' tak' your auld cloak a -  
 day we'll die; Then I'll be proud, sin' I hae sworn To hae a new cloak a -  
 gal - lant - lie; While I sit hurk - lin' i' the ase? - I'll hae a new cloak a -  
 a' the plea; Then I'll leave off where I be - gan, An' tak' my auld cloak a -

*p*

- - boot ye."  
 - - boot me."  
 - - boot me."  
 - - boot me.

2. "My Crum-mie is a use - fu' cow, An'  
 4. "In days when gude King Ro-ber't rang, His  
 6. "Gude-man, I wat it's thret-ty year Sin'

*f* *FINE.* *p*

she is come o' a gude kin'; Aft has she wet the bairns's mou', An' I am laith that  
 trews they cost but half-a-croun; He said they were a groat o'erdear, An' ca'd the tai - lor  
 we did ane an - i-ther ken; An' we hae had a - tween us twa Of lads an' bon - nie

she should tyne : Get up, gudeman, it is fu' time, The sun shines in the  
 thief an' loon : He was the King that wore the croun, An' thou'rt a man of  
 las - ses ten : Now they are wo - men grown an' men, I wish an' pray weel

*cresc.* *fp* *cresc.*

lift sae hie; Sloth ne - ver made a gra - cious end, Gae tak' your auld cloak a -  
 laigh de - gree; It's pride puts a' the coun - try down, Sae tak' your auld cloak a -  
 may they be; An' if you'd prove a gude hus - band, E'en tak' your auld cloak a -

*p*

- - boot ye."

3. "My

*D.S.* *D.S.*

*cresc.* *f* *p* *tr*

## Corn Rigs.

Poetry by BURNS, 1782.

English Air.

*Allegretto.*

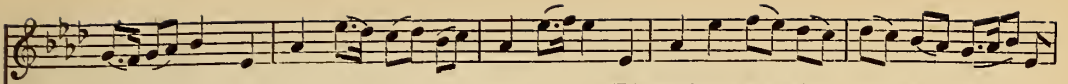
*p* *cresc.* *mf*

1. It was up - on a Lam - mas night, When corn . . rigs are bon - nie, O, Be -  
 2. The sky was blue, the wind was still, The moon was shin - ing clear - ly, O ; I  
 3. I lock'd her in my fond em - brace ; Her heart was beat - ing rare - ly, O : My  
 4. I hae been blythe wi' com - rades dear ; I hae been mer - ry drink - in', O ; I

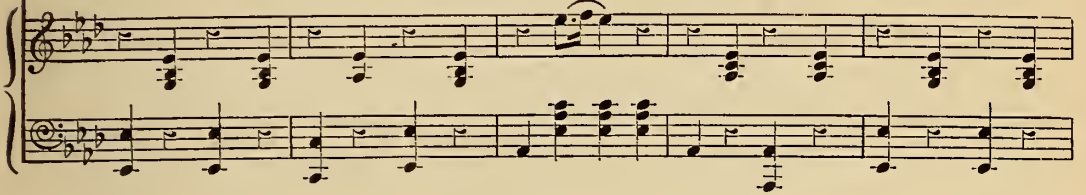
*p*

- neath the moon's un - cloud-ed light I held a - wa' to An - nie, O. The time flew by wi'  
 set her down wi' right good will, A - mang the rigs o' bar - ley, O. I kent her heart was  
 bless - ings on that hap - py place, A - mang the rigs o' bar - ley, O ! But by the moon and  
 hae been joy - fu' gath'rin' gear ; I hae been hap - py think - in', O : But a' the plea - sures

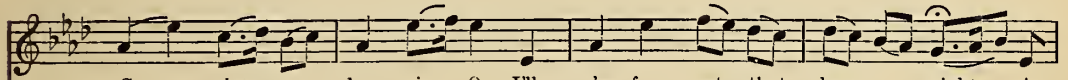
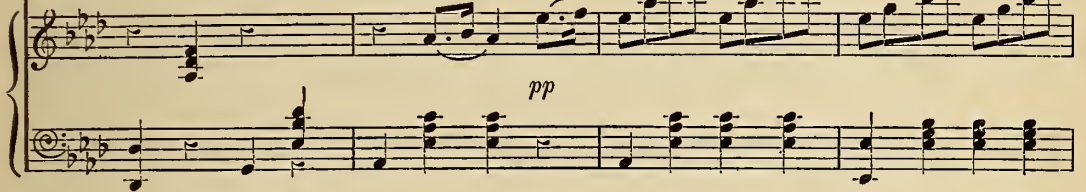




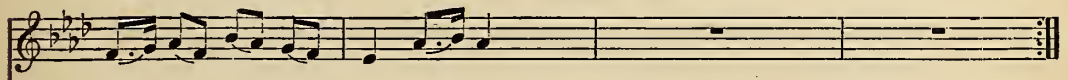
tent-less heed, Till 'tween the late and ear - ly, O, Wi' sma'per - sua - sion she a - greed To  
a' my ain, I lov'd her most sin - cere - ly, O; I kiss'd her owre and owre a - gain, A -  
stars so bright, That shone that hour so clear - ly, O! She aye shall bless that hap - py night, A -  
e'er I saw, Tho' three times dou - bled fair - ly, O, That hap - py night was worth them a', A -



see me thro' the bar - ley, O.  
- mang the rigs o' bar - ley, O. } Corn rigs and bar - ley rigs,  
- mang the rigs o' bar - ley, O.  
- mang the rigs o' bar - ley, O.



Corn rigs are bon - nie, O; I'll ne'er for - get that hap - py night, A -



- mang the rigs wi' An - nie, O.



# A Highland Lad my Love was Born.

Poetry from "The Jolly Beggars," by BURNS, 1785.

Tune—"The White Cockade."

*Allegro animato.*

*f* *p*

1. A Highland lad my
2. Wi' his phi-la-beg an'
3. They ban-ish'd him be -

love was born; The Law-land laws he held in scorn; But he still was faith-ful to his clan, My  
 tar-tan plaid, An' gude clay-more down by his side, The la-dies' hearts he did tre-pan, My  
 - yond the sea; But, ere the bud was on the tree, A - down my cheeks the pearls ran, Em-

gallant, braw John Highland-man! }  
 gallant, braw John Highland-man! } Sing hey, my braw John High-land-man! Sing ho, my braw John  
 - brac-ing my John Highland-man! }

*sf*

High-land-man! There's not a lad in a' the lan' Was match for my John High-land-man!

*sf* *f*

*Lento.*

4. But, oh! they catch'd him at the last, An'

bound him in a dun-geon fast; My curse up-on them, ev-ry one, They've

hang'd my braw John High-land-man! Sing hey, my braw John High-land-man! Sing

ho, my braw John High-land-man! There's not a lad in a' the lan' Was

match for my John High-land-man!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time. The tempo is marked 'Lento.' The vocal line begins with a repeat sign and a double bar line. The piano accompaniment starts with a forte dynamic (*sf*) and includes a piano (*p*) section later in the system.

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes a piano (*p*) dynamic marking.

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a crescendo (*cresc.*) marking and a triplet of eighth notes in the vocal line.

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment includes piano (*p*) and mezzo-forte (*mf*) dynamic markings.

# My Nannie, O.

Poetry by BURNS, 1781.

*Andante con moto.*

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and a decrescendo back to *p*.

The first vocal line is in treble clef with a key signature of two flats and common time. It contains the first four lines of the lyrics.

1. Be - hind yon hills where Lu - gar flows, 'Mang muirs and moss - es  
 2. My Nan - nie's charm - ing, sweet, and young ; Nae art - fu' wiles to  
 3. A coun - try lad is my de - gree, And few there be that  
 4. Our auld gude - man de - lights to view His sheep and kye thrive

The piano accompaniment for the first part of the lyrics consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats and common time. The music features chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning.

The second vocal line is in treble clef with a key signature of two flats and common time. It contains the final two lines of the lyrics.

ma - ny, O, The win - try sun the day has clos'd, And  
 win ye, O ; May ill be - fa' the flat - t'ring tongue That  
 ken me, O ; But what care I how few they be ? I'm  
 bon - nie, O ; But I'm as blythe that hauds his plough, And

The piano accompaniment for the second part of the lyrics consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats and common time. The music features chords and moving lines. Dynamic markings of *p* (piano) are present at the beginning and end of the section.

I'll a - wa' . . . to Nan - nie, O. The west - lin wind blows loud and shrill, The  
wad be - guile . . . my Nan - nie, O. Her face is fair, her heart is true, As  
wel - come aye . . . to Nan - nie, O! My rich - es a's my pen - ny fee, And  
has nae care . . . but Nan - nie, O. Come weel, come wae, I care - na by, I'll

night's baith mirk and rain - y, O; But I'll get my plaid, and out I'll steal, And  
spot - less as she's bon - nie, O; The op' - ning gow - an, wat wi' dew, Nae  
I maun guide it can - nie, O; But world's gear ne'er trou - bles me, My  
tak' what heav'n will send me, O; Nae i - ther care in life hae I, But

*cresc.* *f* *p*

o'er the hills . . . to Nan - nie, O.  
pu - - rer is . . . than Nan - nie, O.  
thoughts are a' . . . my Nan - nie, O.  
live and love . . . my Nan - nie, O.

*f* *p*

## My Ain Fireside.

Poetry by ELIZABETH HAMILTON.  
Allegro.

Tune—"Toddlin' hame."

*f* *ff*

1. O I hae seen great anes and sat in great ha's, 'Mang  
2. Ance mair, gude be prais'd, round my ain heart - some ingle Wi' the  
3. When I draw in my stool on my co - sy hearth-stane, My

*p*

lords and 'mang la - dies a' cov - er'd wi' braws. At feasts made for prin - ces wi'  
friends o' my youth I cor - dial - ly mingle; Nae forms to com - pel me to  
heart louns sae light I scarce ken't for my ain; Care's down on the wind, it is

prin - ces I've been, Where the great shine o' splen - dour has daz - zled my e'en; But a  
seem wae or glad, I may laugh when I'm mer - ry and sigh when I'm sad. Nae  
clean out o' sight, Past trou - bles they seem but as dreams of the night. I

sight sae de - light - ful I trow I ne'er spied As the bon - nie blythe blink o' my  
false - hood to dread, and nae ma - lice to fear, But truth to de - light me, and  
hear but kend voi - ces, kend fa - ces I see, And mark saft af - fec - tion glent

ain fire - side, But a sight sae de - light - ful I trow I ne'er spied As the  
friend-ship to cheer; Of a' roads to hap - pi - ness e - ver were tried There's  
fond frae ilk e'e; Nae fleech - ings o' flat - t'ry, nae boast - ings o' pride, 'Tis

bon - nie blythe blink o' my ain fire-side. My ain fire-side, my ain fire-side, O  
nane half so sure as ane's ain fire-side. My ain fire-side, my ain fire-side, O there's  
heart speaks to heart at ane's ain fire-side. My ain fire-side, my ain fire-side, O there's

cheer - ing's the blink o' my ain fire - side.  
nought to com - pare wi' ane's ain fire - side.  
nought to com - pare wi' ane's ain fire - side.

# Oh! Why left I my Hame?

Poetry by R. GILFILLAN.

Tune altered from "The Lowlands of Holland."

*Andante.*

*p cresc. f sf p p*

1. Oh! why left I my  
3. Oh! here no Sab-bath

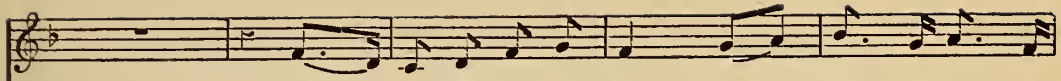
hame? Why did I cross the deep? Oh! why left I the land Where my  
bell A - wakes the Sab - bath morn, Nor song of rea - pers heard A -

fore - fa - thers sleep? I sigh for Sco - tia's shore, And I gaze a - cross the  
- mang the yel - low corn; For the ty - rant's voice is here, And the wail of sla - ve -

sea, But I can - na get a blink O' my ain coun - trie.  
- rie, But the sun of free - dom shines In my ain coun - trie.

*cresc. p mf*

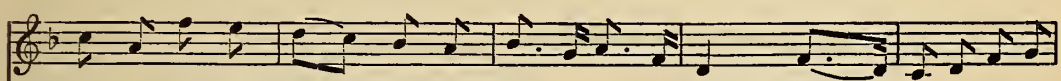




2. The . . palm-tree wav - eth high,      And fair the myr - tle  
4. There's a hope for ev - 'ry woe,      And a balm for ev - 'ry



springs, And to the In - dian maid The bul - bul sweet - ly sings; But I  
pain, But the first joys of our heart Come ne - ver back a - gain; There's a



din - na see the broom Wi' its tas - sels on the lea,      Nor . . hear the lin - tie's  
track up - on the deep, And a path a - cross the sea,      But the wea - ry ne'er re -

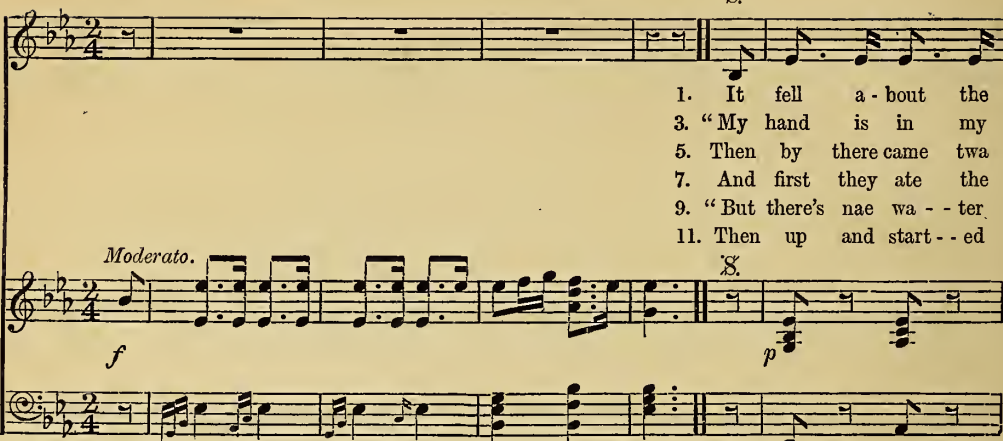


sang      O' my ain coun - trie.  
- turn      To their ain coun - trie.



## Get Up and Bar the Door.

8.



1. It fell a - bout the  
3. "My hand is in my  
5. Then by there came twa  
7. And first they ate the  
9. "But there's nae wa - - ter  
11. Then up and start - ed

*Moderato.*

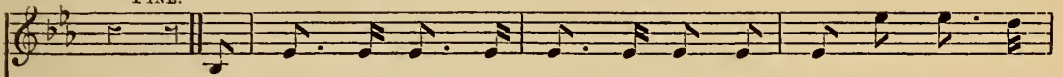
*f* *p*

Mart' - mas time, And a gay time it was then, O, When our gude-wife had  
huss - wyf-skip,\* Gude - - - man, as ye may see, O; And it should na be barr'd this  
gen - - tle-men, At twelve o'-clock at night, O, And they could neither see  
white pud-dings, And then they ate the black, O; Though muc - klethought the gude-  
in the house, And what shall we do then, O? "What ails ye at the  
our gude-wife, Gied three skips on the floor, O: "Gude - man, ye've spoken the

puddings to mak', And she boil'd them in the pan, O.  
hun - - dred year, It's no be barr'd for me, O."  
house nor ha', Nor coal nor can - - dle light, O.  
wife to her - - sel', Yet ne'er a word she spak', O."  
pud - - ding bree That boils in - - to the pan, O?"  
fore - - most word, Get up and bar the door, O.

\* Housewifery.

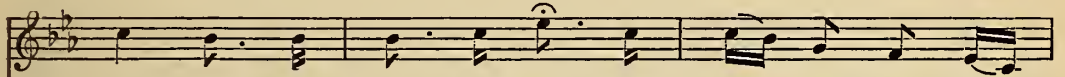
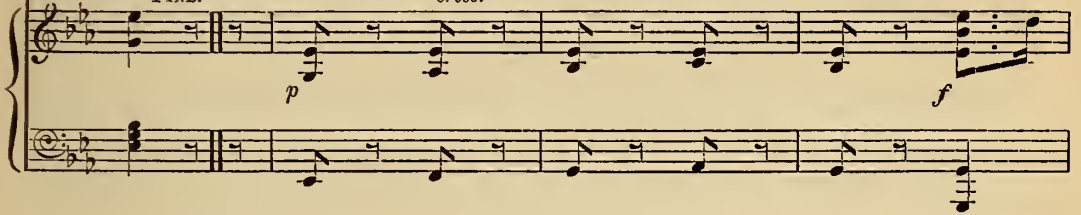
FINE.



2. The wind blew cauld frae north to south, And blew in - to the  
 4. They made a pac - tion 'tween them twa, They made it firm and  
 6. "Now, whether is this a rich man's house, Or whether is it a  
 8. Then said the ane un - to the other, "Here, man, tak' ye my  
 10. O up then start - ed our gude - man, And an an - gry man was

FINE.

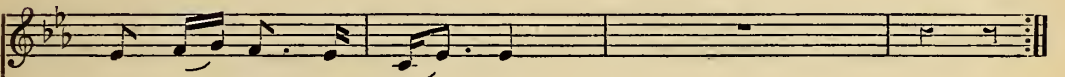
*cresc.*



floor, O; Quoth our gude - man to our gude - wife, "Get  
 sure, O; Wha - e - ver spak' the fore - most word Should  
 poor, O;" But never a word wad ane o' them speak, For  
 knife, O; Do ye tak' aff the auld man's beard, And  
 he, O: "Will ye kiss my wife be - fore my e'en, And



*D.C. al X*



up and bar the door, O."  
 rise and bar the door, O.  
 bar - rin' of the door, O.  
 I'll kiss the gude - wife, O."  
 scaud me wi' pud - ding - bree, O?"



## My Boy Tammy.

Poetry by HECTOR MACNEILL.

8.

1. "Whar hae ye been a' day,  
3. said ye to the bon - nie bairn,  
5. smile gaed aff her bon - nie face," I  
7. she been to the kirk wi' thee,

*Allegretto.*  
*mf*

8.

My boy Tammy? An' whar hae ye been a' day, My boy  
My boy Tammy? What said ye to the bon - nie bairn, My boy  
maun - na leave my mammy." The smile gaed aff her bon - nie face, "I maun - na leave my  
My boy Tammy? Has she been to the kirk wi' thee, My boy

Tammy?" "I've been by burn and flow - ry brae, Mea - dow green and mountain grey,  
Tammy?" "I prais'd her e'en, sae love - ly blue, Her dim - pled cheek an' cher - ry mou'; An'  
mammy. She's gi'en me meat, she's gi'en me claes, She's been my com - fort a' my days; My  
Tammy?" "She has been to the kirk wi' me, An' the tear was in her e'e; For

Court - in' o' this young thing, Just come frae her mammy."  
preed it aft, as ye may trow! She said she'd tell her mammy."  
fa - ther's death brought mo - nie waes! I can - na leave my mammy."  
O! she's but a young thing, Just come frae her mammy."

*mf* *p* *mf*

2. "An whar gat ye that young thing, My boy Tammy? An'  
 4. "I held her to my beat - in' heart, My young, my smil - in' lammie! I  
 6. "We'll tak' her hame, an' mak' her fain, My ain kind heart-ed lammie! We'll

FINE.

whar gat ye that young thing, My boy Tammy?" "I gat her down in  
 held her to my beat - in' heart, My young, my smil-in' lammie! I hae a house, it  
 tak' her hame, an' mak' her fain, My ain kind-hearted lammie! We'll gi'e her meat, we'll

yon - der howe, Smi - lin' on a broo - mie knowe, Herd - ing ae wee  
 cost me dear, I've walth o' plen - ish - in' an' gear; Ye'se get it a', wer't  
 gi'e her claes, We'll be her com - fort a' her days." The wee thing gi'es her

lamb an' ewe, For her puir mammy." 3. "What  
 ten times mair, Gin ye will leave your mammy." 5. The  
 hand, an' says, "There! gang an' ask my mammy." 7. "Has

*p* *mf*

# What's a' the steer, Kimmer?

*Tune altered from a Strathspey.*

*Allegro.*

*p*

*do.* *ff*

*cre - scen - -*

Detailed description: This block contains the piano introduction. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro.' and the dynamics begin with 'p' (piano). The music features a rhythmic pattern of eighth and sixteenth notes. The bass clef part provides a steady accompaniment. The introduction concludes with a dynamic shift to 'ff' (fortissimo) and a fermata over the final chord.

1. What's a' the steer, kim-mer? What's a' the steer?  
 2. right glad to hear't, kim-mer, Right glad to hear't! I  
 3. Where's Ro-nald Todd, las-sie? Run fetch him here;  
 4. What's a' the steer, kim-mer? What's a' the steer?

Detailed description: This block contains the first four lines of the song. It features a vocal melody line in the treble clef and a piano accompaniment in the bass clef. The lyrics are written below the vocal line. The piano accompaniment consists of simple chords and rhythmic patterns that support the vocal line.

Ja-mie he is land-ed, and soon he will be here... Go  
 hae a bon-nie breast-knot, and for his sake I'll wear't;.. Sin'  
 Bid him bring his pipes, las-sie, bid him tune 'em clear; For we'll  
 Ja-mie he is land-ed, and soon he will be here... Bid

Detailed description: This block contains the final lines of the song. It features a vocal melody line in the treble clef and a piano accompaniment in the bass clef. The lyrics are written below the vocal line. The piano accompaniment continues with simple chords and rhythmic patterns, ending with a fermata over the final chord.

lace your bod - ice blue, las - sie, lace your bod - ice blue, Put  
 Ja - mie is come hame, we hae nae cause to fear ; Bid the  
 taste the bar - ley mow, And we'll foot it to and fro, Sin'  
 Al - lan Ram - say run, Bid him kill the fat - ted steer ; O the

on your Sun - day claithes, . . . And trim your cap a -  
 neigh - bours all come down, . . . And wel - come Ja - mie  
 Ja - mie is come hame, . . . We'll gi'e him hear - ty  
 neigh - bours lit - tle ken How we'll wel - come Ja - mie

- new. 2. I'm  
 here.  
 cheer.  
 here.

*f*

# Wae's me for Prince Charlie.

Poetry by WILLIAM GLEN.

Tune—"The Gipsie Laddie."

*Andante.*

*cresc.*

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand plays a bass line in bass clef. The tempo is marked 'Andante' and there is a 'cresc.' (crescendo) marking in the right hand.

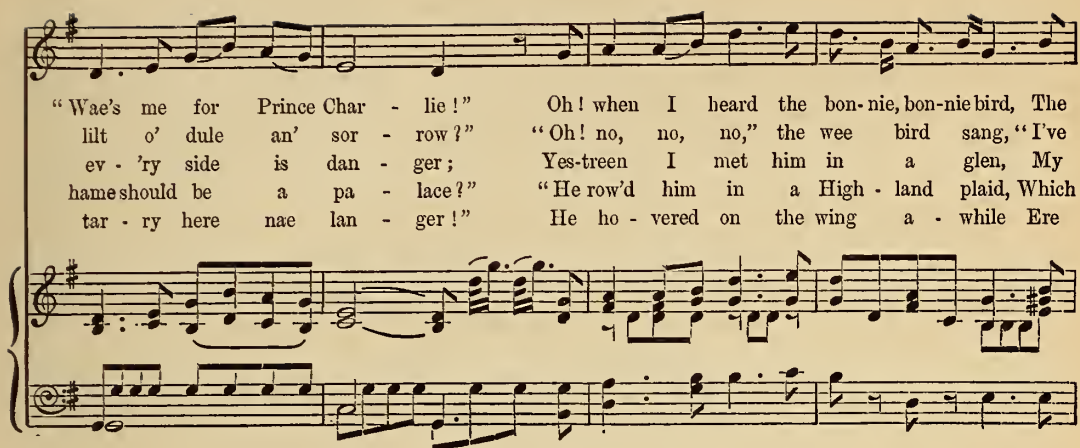
1. A wee bird cam' to our ha' door, He  
 2. Quoth I, "My bird, my bon-nie, bon-nie bird, Is  
 3. On hills that are by right his ain He  
 4. Dark night cam' on, the tem - pest roar'd Loud  
 5. But now the bird saw some red coats, An' he

The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. A trill (tr) is indicated above the first few notes of the vocal line.

war - bled sweet an' clear - ly, An' aye the o'er - come o' his sang Was  
 that a sang ye bor - row, Are these some words ye've learnt by heart, Or a  
 roves a lane - ly stran - ger, On ev - 'ry side he's press'd by want, On  
 o'er the hills an' val - leys, "An' where was't that your Prince lay down, Wha's  
 shook his wings wi' an - ger, "Oh! this is no a land for me, I'll

The piano accompaniment continues with a steady bass line in bass clef, supporting the vocal melody in treble clef.






“Wae’s me for Prince Char - lie !” Oh ! when I heard the bon-nie, bon-nie bird, The  
lilt o’ dule an’ sor - row ?” “Oh ! no, no, no,” the wee bird sang, “I’ve  
ev - ’ry side is dan - ger ; Yes-treen I met him in a glen, My  
hame should be a pa - lace ?” “He row’d him in a High - land plaid, Which  
tar - ry here nae lan - ger !” He ho - vered on the wing a - while Ere



tears cam’ drap - pin’ rare - ly, I took my ban - net aff my head, For  
flown sin’ morn - in’ ear - ly, But sic a day o’ wind an’ rain— Oh !  
heart maist burst - it fair - ly, For sad - ly chang’d in - deed was he— Oh !  
co - ver’d him but spare - ly, An’ slept be - neath a bush o’ broom— Oh !  
he de-part - ed fair - ly, But weel I mind the fair - weel strain Was



weel I lo’ed Prince Char - lie.  
wae’s me for Prince Char - lie !  
wae’s me for Prince Char - lie !  
wae’s me for Prince Char - lie !”  
“Wae’s me for Prince Char - lie !”

# Tullochgorum.

Poetry by the Rev. JOHN SKINNER.

Tune—"The Corn-bunting", 1680.

*Moderato.*

*p* cre - scen - - do. *ff* *sf*

1. Come gi'es a sang, Mont-gom - ry\* cried, And lay your dis - putes a' a - side ; What  
 2. O Tul - loch - go - rum's my de - light, It gars us a' in ane u - nite, And  
 3. What needs there be sae great a fraise Wi' dring - ing dull I - ta - lian lays, I  
 4. Let ward - ly worms their minds op - press Wi' fears o' want and dou - ble cess, And  
 5. May choi - cest bles - sings aye at - tend Each ho - nest o - pen - heart - ed friend, And  
 6. But for the sil - ly fawn - ing fool, Who loves to be op - pres - sion's tool, May

sig - - ni - fies't for folks to chide For what was done be - fore 'em. Let  
 o - - - ny sump that keeps up spite, In con - science I ab - hor him ; For  
 wad - - na gie our ain strathspeys For half a hun - - dred score o' 'em. They're  
 sul - len sots them-selves dis - tress Wi' keep - - ing up de - co - rum. Shall  
 calm and qui - - et be his end, And a' that's gude watch o'er him ; May  
 en - - vy gnaw his rot - - ten soul, And dis - - con - tent de - vour him ; May

Whig and To - - ry a' a - agree, Whig and To - - ry, Whig and To - - ry,  
 blythe and mer - ry we'll be a', Blythe and mer - ry, blythe and mer - ry,  
 dowf and dow - ie at the best, Dowf and dow - ie, dowf and dow - ie,  
 we sae sour and sul - ky sit? Sour and sul - ky, sour and sul - ky,  
 peace and plen - ty be his lot, Peace and plen - ty, peace and plen - ty,  
 dule and sor - row be his chance, Dule and sor - row, dule and sor - row,

\* Often sung "the Lady cried."

Whig and To - ry a' a - gree To drop their Whig - mig - mo - rum ; Let  
 Blythe and mer - ry we'll be a', And make a hap - py quo - rum ; For  
 Dowf and dow - ie at the best, Wi' a' their va - ri - o - rum ; They're  
 Sour and sul - ky shall we sit, Like auld Phi - lo - so - pho - rum ? Shall  
 Peace and plen - ty be his lot, And dain - ties a great store o' em ; May  
 Dule and sor - row be his chance, And nane say, "Wae's me," for him ; May

Whig and To - ry a' a - gree To spend the night in mirth and glee, And  
 blythe and mer - ry we'll be a', As lang as we hae breath to draw, And  
 dowf and dow - ie at the best, Their *al - le - gros* and a' the rest, And  
 we sae sour and sul - ky sit, Wi' nei - their sense, nor mirth, nor wit, Nor  
 peace and plen - ty be his lot, Un - stain'd by a - ny vi - cious spot, And  
 dule and sor - row be his chance, And a' the ills that come frae France, Wha -

*First five times.*

cheer - fu' sing a - lang wi' me The reel o' Tul - loch - go - rum.  
 dance till we be like to fa' The reel o' Tul - loch - go - rum.  
 can - na please a High - land taste, Com - par'd with Tul - loch - go - rum.  
 e - ver rise to shake a fit To the reel o' Tul - loch - go - rum ?  
 may he ne - ver want a groat, That's fond o' Tul - loch - go - rum.  
 e'er he be that win - na dance The

*Last time.*

reel o' Tul - loch - go - rum.

*cresc.* *ff* *ff*

# Highland Mary.

Poetry by BURNS, 1792.

Tune—"Katherine Ogie."

*Larghetto.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, leading to a series of chords. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. Dynamics include *p*, *sf* (sforzando), and *p* again.

The first vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a repeat sign and contains the first line of the lyrics.

1. Ye banks, and braes, and streams a - round The cas - tle o' Mont -  
 2. How sweet - ly bloom'd the gay green birch, How rich the haw - thorn's  
 3. Wi' mo - ny a vow, and lock'd em - brace, Our part - ing was fu'  
 4. O pale, pale now those ro - sy lips I aft hae kiss'd sae

The piano accompaniment for the first vocal line consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a piano (*pp*) dynamic and features a series of chords. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

The second vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a repeat sign and contains the second line of the lyrics.

- go - - me - ry, Green be your woods, and fair your flow'rs, Your  
 blos - - - som, As un - der - neath their fra - grant shade I  
 ten - - - der ; And pledg - ing aft to meet a - gain We  
 fond - - - ly ! And clos'd for aye the spark - ling glance That

The piano accompaniment for the second vocal line consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a piano (*pp*) dynamic and features a series of chords. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

wa - ters . ne - ver . . drum - lie ! There sim - mer first un -  
 clasp'd her . to . . my . . bo - som ! The gold - en hours, on  
 tore our - selves a - sun - der : But oh ! fell death's un -  
 dwelt on . . me . . sae . . kind - ly ! And mould - 'ring now in

- faulds her robes, And there they lang - est tar - - ry ; For  
 an - gel wings, Flew o'er me and my dea - - rie ; For  
 - time - ly frost, That nipp'd my flow'r sae ear - - ly ! Now  
 si - lent dust, That heart that lo'ed me dear - - ly ! But

there I took the last fare - well O' my sweet High - land  
 dear to me as light and life Was my sweet High - land  
 green's the sod, and cauld's the clay, That wraps my High - land  
 still with - in my bo - som's core Shall live my High - land

Ma - ry.  
 Ma - ry.  
 Ma - ry.  
 Ma - ry.

*Sua*

## The Hundred Pipers.\*

Poetry by LADY NAIRNE.  
*Allegro.*

Tune Modern.

Piano introduction in 6/8 time, marked *Allegro*. The score consists of two staves: a treble clef staff and a bass clef staff. Dynamics include *ff* and *sf*. The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal line and piano accompaniment for the first system of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. Dynamics include *p*. The lyrics are:

1. Wi' a hun-dred pi-pers an' a', an' a'. Wi' a hun-dred pi-pers an' a', an' a', We'll
2. Oh, our sod-ger lads look'd braw, look'd braw, Wi' their tar-tans, kilts, an' a', an' a', Wi' their
3. Oh, wha is foremost o' a', o' a'? Oh, wha does fol-low the blaw, the blaw? Bon-nie
4. The Esk was swollen sae red, sae deep, But shouther to shouther the brave lads keep; Twa

Vocal line and piano accompaniment for the second system of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. Dynamics include *p*. The lyrics are:

up an' gie'em a blaw, a blaw, Wi' a hun-dred pi-pers an' a', an' a'. Oh, it's bonnets, an' fea-thers, an' glit-t'ring gear, An' pib-rochs sound-ing sweet an' clear. Will they Charlie, the King o' us a', hur-rah! Wi' his hun-dred pi-pers an' a', an' a'! His thou-sand swam owre to fell English ground, An' danced themselves dry to the pib-roch's sound. Dum -

Vocal line and piano accompaniment for the third system of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. Dynamics include *p*. The lyrics are:

owre the Bor-der a-wa', a-wa', It's owre the Bor-der a-wa', a-wa', We'll a' re-turn to their ain dear glen? Will they a' re-turn, our Hie-land men? Second bonnet an' fea-ther he's wa-vin' high; His pranc-ing steed maist seems to fly; The - funder'd the Eng-lish saw, they saw; Dum - funder'd they heard the blaw, the blaw; Dum -

\* Charles Edward forded the Esk with 100 Pipers and 2,000 men; when landed, the Pipers struck up, and they all danced reeks till their clothes were dry.

on, an' we'll march to Car - lisle Ha', Wi' its yetts, its Cas - tle an' a', an' a.  
 sight - ed San - dy look'd fu' wae, And mo - thers grat when they march'd away. } Wi' a  
 nor' wind plays wi' his cur - ly hair; While the pi - pers blaw, in an' un - coflare! }  
 - fun - der'd they a' ran a - wa', a - wa' Frae the hun - dred pi - pers an' a', an' a'.

*cresc.* *f* *p* *f*

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a, We'll  
*2nd verse.* But they'll

*sf* *sf* *sf*

*1st, 2nd, & 3rd times.*  
 up an' gie 'em a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a.

*sf* *sf* *ff* *sf*

*Last time.*  
 a', an' a'.

*sf* *ff*

# Loudon's Bonnie Woods and Braes.

Poetry by ROBERT TANNAHILL, about 1805.

Tune—"Marquis of Hastings' Strathspey."

*Affettuoso.*

First system of piano accompaniment. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *f* (forte) and *p* (piano).

1. "Lou - don's bon - nie woods and braes, I maun leave them a', las - sie ;  
 2. "Hark ! the swell - ing bu - gle rings, Yield - ing joy to thee, lad - die ;  
 3. "Oh re - sume thy wont - ed smile, Oh sup - press thy fears, las - sie ;

Vocal melody and piano accompaniment for the first system of lyrics. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p* (piano).

Who can thole when Bri - tain's faes Would gi'e Bri - tons law, las - sie ?  
 But the dole - fu' bu - gle brings Wae - fu' thochts to me, lad - die.  
 Glo - rious ho - nour crowns the toil That the sol - dier shares, las - sie :

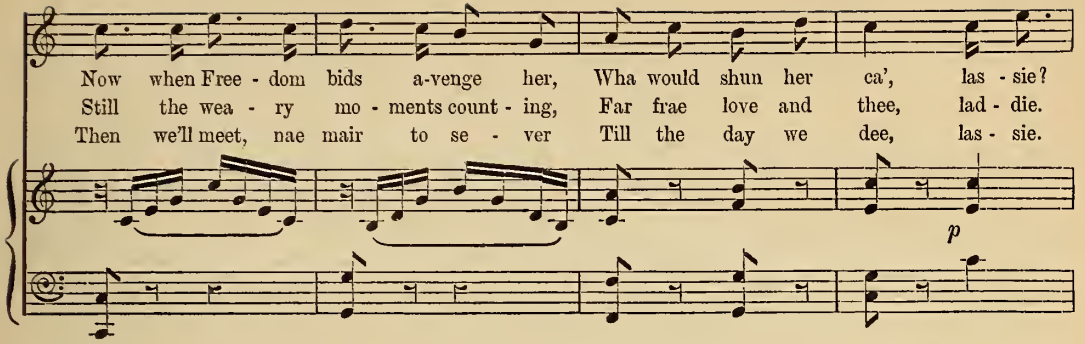
Vocal melody and piano accompaniment for the second system of lyrics. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p* (piano).

Who would shun the field o' dan - ger ? Who to fame would live a stran - ger ?  
 Lane - ly I may climb the moun - tain, Lane - ly stray be - side a foun - tain,  
 Heav'n will shield thy faith - fu' lo - ver, Till the venge - ful strife is o - ver ;

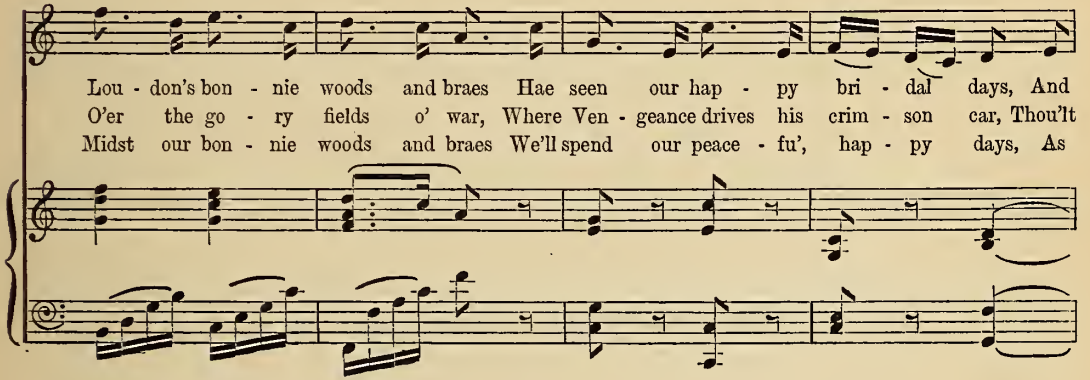
Vocal melody and piano accompaniment for the third system of lyrics. Treble clef, 2/4 time. Bass clef, 2/4 time.



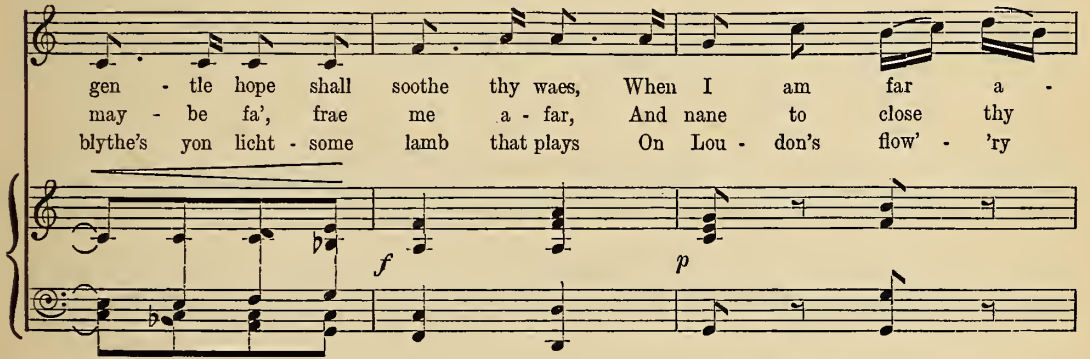
Now when Free - dom bids a - venge her,    Wha would shun her ca',    las - sie?  
Still the wea - ry mo - ments count - ing,    Far frae love and thee,    lad - die.  
Then we'll meet, nae mair to se - ver    Till the day we dee,    las - sie.



Lou - don's bon - nie woods and braes    Hae seen our hap - py bri - dal days,    And  
O'er the go - ry fields o' war,    Where Ven - geance drives his crim - son car,    Thou'lt  
Midst our bon - nie woods and braes    We'll spend our peace - fu', hap - py days,    As



gen - tle hope shall soothe thy waes,    When I am far a -  
may - be fa', frae me a - far,    And nane to close thy  
blythe's yon licht - some lamb that plays    On Lou - don's flow' - ry



- wa',    las - sie."  
e'e,    lad - die."  
lea,    las - sie."



# Bonnie laddie, Hieland laddie!

Tune—"Cockle shells."

*Allegro animato.*

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo).

1. Will ye go to In-ver-ness, Bon-nie lad-die, Hie-land lad-die! There ye'll see the  
 2. Geor-die sits in Char-lie's chair, Bon-nie lad-die, Hie-land lad-die; Had I my will, he'd

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part starts with a *p* (piano) dynamic.

Hie-land dress, Bon-nie lad-die, Hie-land lad-die; Phi-la-beg and bon-net blue,  
 no sit there, Bon-nie lad-die, Hie-land lad-die. Ne'er re-lect on sor-rows past,

The piano accompaniment for this section is marked *mf* (mezzo-forte).

Bon-nie lad-die, Hie-land lad-die, For the lad that wears the trew, Bon-nie lad-die,  
 Bon-nie lad-die, Hie-land lad-die, Char-lie will be King at last, Bon-nie lad-die,

The piano accompaniment for this section includes dynamics *p* (piano) and *mf* (mezzo-forte).

Hie - land lad - die,  
Hie - land lad - die.

*f cresc.* *ff* *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a single staff with a treble clef and a key signature of one flat. The lyrics are 'Hie - land lad - die, Hie - land lad - die.' The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and moving lines. Dynamic markings include *f cresc.*, *ff*, and *f*. The system ends with a repeat sign.

3. Time and tide come round to a', Bon - nie lad - die, Hie - land lad - die, And up - start pride will

*p*

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics '3. Time and tide come round to a', Bon - nie lad - die, Hie - land lad - die, And up - start pride will'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present. The system ends with a repeat sign.

get a fa', Bon - nie lad - die, Hie - land lad - die; Keep up your heart, for

*mf*

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics 'get a fa', Bon - nie lad - die, Hie - land lad - die; Keep up your heart, for'. The piano accompaniment continues. A dynamic marking of *mf* is present. The system ends with a repeat sign.

Char - lie fight, Bon - nie lad - die, Hie - land lad - die; And, come what may, ye've

*p* *mf*

Detailed description: This system contains the fifth line of music. The vocal line continues with the lyrics 'Char - lie fight, Bon - nie lad - die, Hie - land lad - die; And, come what may, ye've'. The piano accompaniment continues. Dynamic markings of *p* and *mf* are present. The system ends with a repeat sign.

done what's right, Bon - nie lad - die, Hie - land lad - die.

*p* *ff*

Detailed description: This system contains the sixth and final line of music. The vocal line concludes with the lyrics 'done what's right, Bon - nie lad - die, Hie - land lad - die.' The piano accompaniment concludes with a final chord. Dynamic markings of *p* and *ff* are present. The system ends with a repeat sign.

# The Soldier's Return.

Poetry by BURNS, 1793.

Tune—"The Mill, Mill, O!"

*Moderato.*

Piano introduction in G major, 3/4 time, marked *Moderato*. The music features a simple melody in the right hand and a supporting bass line in the left hand.

1. When wild war's dead - ly blast was blawn, And gen - tle peace re - turn - ing, Wi'  
 3. At length I reach'd the bon - nie glen, Where ear - ly life I sport - ed; I  
 5. Sae wist - ful - ly she gaz'd on me, And love - lier was than e - ver; Quoath  
 7. "The wars are o'er, and I'm come hame, And find thee still true - heart - ed; Though

mo - ny a sweet babe fa - ther - less, And mo - ny a wi - dow mourn - ing; I  
 pass'd the mill and trys - tin' thorn, Where Nan - cy oft I court - ed; Wha  
 she, "A sodg - er ance I lov'd, For - get him shall I ne - ver. Our  
 poor in gear, we're rich in love, And mair we'se ne'er be part - ed." Quoath

left the lines and tent - ed field, Where lang I'd been a lodg - er; My  
 spied I but my ain dear maid, Down by her mo - ther's dwell - ing! And  
 hum - ble cot and hame - ly fare, Ye free - ly shall par - take - it; That  
 she, "My grand - sire left me gowd, A mail - in' plen - ish'd fair - ly; And

hum - ble knap - sack a' . . my wealth, A . . poor and ho - nest sodg - er.  
 turn'd me round to hide. . . the flood That in my e'en was swell - ing.  
 gal - lant badge, the dear . . cockade, Ye're wel - come for the sake . . o't."  
 come, my faith - fu' sodg - er lad, Thou'rt wel - come to it dear - ly!"

2. A leal light heart beat in my breast, My hand un-stain'd wi' plun-der; And  
 4. Wi' al-ter'd voice, quoth I, "Sweet lass, Sweet as yon haw-thorn's blos-som, O  
 6. She gaz'd, she red-den'd like a rose, Syn'e pale as o-ny li-ly; She  
 8. For gold the mer-chant ploughs the main, The far-mer ploughs the ma-nor; But

for fair Sco-tia, lame a-gain, I chee-ry on did wan-der, I thought up-on the  
 hap-py, hap-py may he be That's dear-est to thy bo-som! My purse is light, I've  
 sank with-in my arms, and cried, "Art thou my ain dear Wil-lie?" "By Him who made yon  
 glo-ry is the sodg-er's prize, The sodg-er's wealth is ho-nour. The brave poor sodg-er

banks o' Coil, I thought up-on my Nan-cy; I thought up-on the  
 far to gang, And fain wad be thy lodg-er; I've serv'd my king and  
 sun and sky, By whom true love's re-gard-ed, I am the man! and  
 ne'er de-spise, Nor count him as a stran-ger; Re-mem-ber he's his

witch-in's smile That caught my youth-ful fan-cy.  
 coun-try lang; Tak' pi-ty on a sodg-er."  
 thus may still Truc lov-ers be re-ward-ed."  
 coun-try's stay In day and hour of dan-ger.

# Whistle o'er the lave o't.

Poetry by BURNS, 1789.

Tune probably by JOHN BRUCE, 1720.

Moderato.

*p* *cresc.* *f* *ff* *sf p*

The piano introduction is in 2/4 time, B-flat major. It begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The dynamics range from piano (*p*) to fortissimo (*ff*), ending with a *sf p* marking.

1. First when Mag - gie was my care, Heaven, I thought, was in her air ;  
2. How we live, my Meg and me, How we love, and how we gree, I

*p*

The first system of the song features a vocal line and piano accompaniment. The vocal line has a repeat sign at the beginning. The piano accompaniment is in 2/4 time, B-flat major, and starts with a piano (*p*) dynamic.

Now we're mar - ried, spier nae mair, But whis - tle o'er the lave o't.  
care na by how few may see ; Sae, whis - tle o'er the lave o't.

The second system of the song continues the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the first system.

Meg was meek and Meg was mild, Bon - nie Meg was  
Wha I wish were mag - gots' meat, Dish'd up in her

*f* *p*

na - ture's child; Wi - ser men than me's be - guiled : Sae whis - tle o'er the  
wind - ing sheet, I could write— but Meg maun see't— Sae whis - tle o'er the

*f* *p*

lave o't.  
lave o't.

*f* *p*

## I lo'e na a Laddie but Ane.

Verses altered from HECTOR MACNEIL.

Tune altered from "My lodging is on the cold ground."

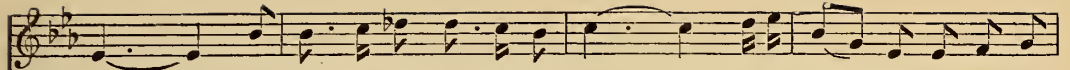
*Andante quasi Allegretto.*

*mf* *cresc.* *f* *dim.*

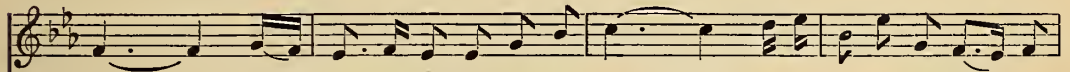
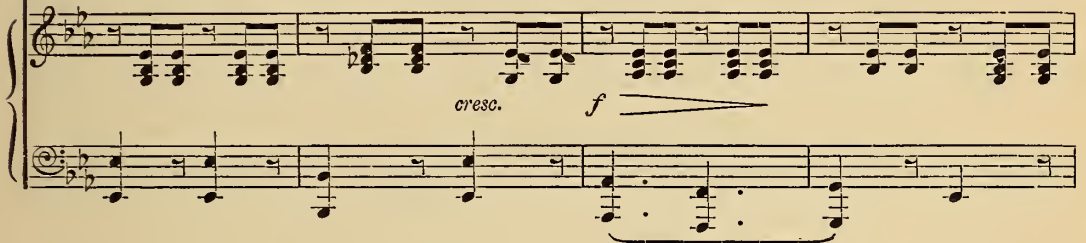
1. I lo'e na a lad - die but a - ne, . . He lo'es na a las - sie but  
 2. Let i - thers brag weel o' their gear, . . Their land and their lord - ly de -  
 3. "Dear las - sie," he cries, wi' a jeer, . . "Ne'er heed what the auld anes will  
 4. "O Me - nie! the heart that is true . . Has some-thing mair cost - ly than  
 5. He ends wi' a kiss and a smile, . . Wae's me, can I tak' it a -

me; . . He's wil - lin' to mak' me his ain, . . And his ain I am wil - lin' to  
 - gree; . . I care na for ought but my dear, . . For he's il - ka thing lord - ly to  
 say; . . Tho' we've lit - tle to brag o', ne'er fear, . . What's gowd to a heart that is  
 gear; . . Ilk e'en it has nae - thing to rue, . . Ilk morn it has nae-thing to  
 - miss! . . My lad - die's un - prac - tised in guile, . . He's free aye to daut and to

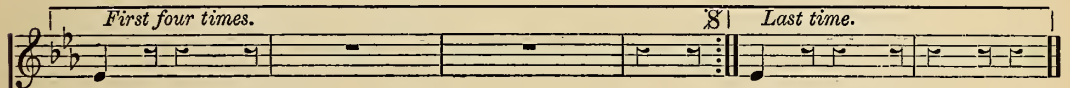




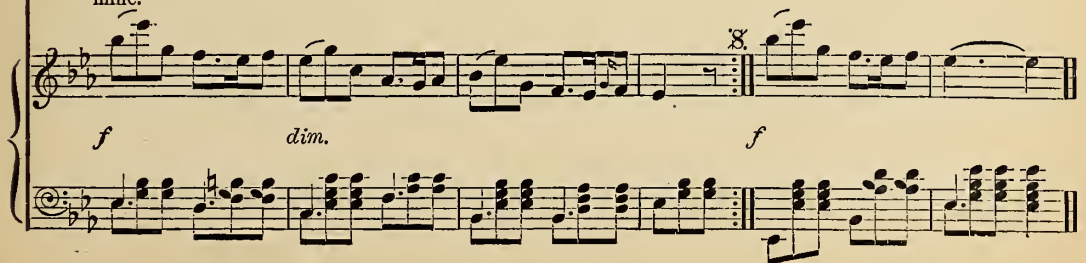
be . . . He coft me a roke-lay o' blue, . . . And a pair o' mit-tens o'  
 me . . . His words are sae su-gar'd, sae sweet, . . . His sense drives ilk fear far a-  
 wae? . . . Our laird has baith ho-nours and wealth, . . . Yet see how he's dwin-ing wi'  
 fear . . . Ye warld-lings, gae hoard up your store, . . . And tremble for fearought ye  
 kiss . . . Ye lass-es wha lo'e to tor-ment . . . Your woo-ers wi' fause scorn and



green; . . . He vow'd that he'd e-ver be true, . . . And I plighted my troth yes-  
 -wa', . . . I lis-ten, poor fool, and I greet; . . . Yet how sweet are the tears as they  
 care; . . . Now we, tho' we've nae-thing but health, . . . Are can-tic and leal e-ver-  
 tyne, . . . Guard your trea-sures wi' lock, bar, and door, . . . True love is the guardian o'  
 strife, . . . Play your pranks,—I hae gi'en my con-sent,— . . . And this night I am Jamie's for



- treen. . . . . 5. life.  
 fa'.  
 - mair.  
 mine.



# My jo Janet.

Traditional in Aberdeenshire.

Tune—"The Old Man," 1627.

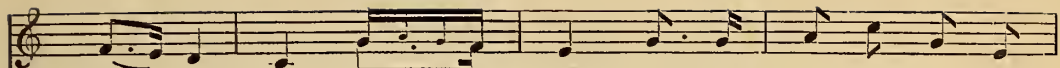
1. "Sweet sir, for your  
 2. "Keek - in' in the  
 3. "Gude sir, for your  
 4. "But what if, danc - in'  
 5. "Kind sir, for your

*Allegretto.*

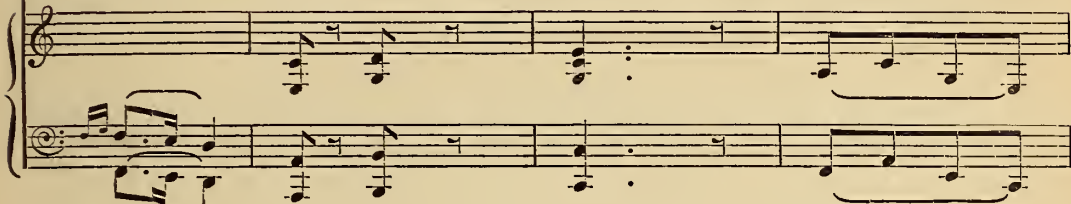
cour - tes - ie, When ye come by the Bass, then, For the love ye  
 draw - well clear, What if I should fa' in, sir? Then a' my kin will  
 cour - tes - ie, Com - in' thro' A - ber - deen, then, For the love ye  
 on the green, An' skip - - pin' like a mau - kin', They should see my  
 cour - tes - ie, When ye gae to the cross, then, For the love ye

bear to me, Buy me a keek - in' glass, then." "Keek in - to the  
 say and swear I drown'd my - sel' for sin, sir." "Haud the bet - ter  
 bear to me, Buy me a pair o' sheen, then." "Clout the auld, the  
 clout - ed sheen, Of me they will be talk - in." "Dance ay laigh,\* and  
 bear to me, Buy me a pac - in' horse, then." "Pace up - on your

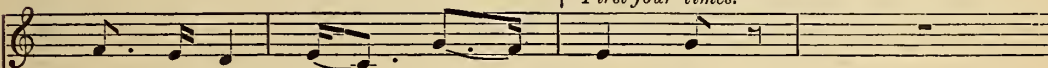
\* Leigh—low.



draw - well, Jan - et, . . . . Jan - et, And there ye'll see your  
 by the brae, Jan - et, . . . . Jan - et, Haud the bet - ter  
 new are dear, Jan - et, . . . . Jan - et, Ae pair may gain\* ye  
 late at e'en, Jan - et, . . . . Jan - et, Syne their faults will  
 spin - nin' wheel, Jan - et, . . . . Jan - et, That will serve ye



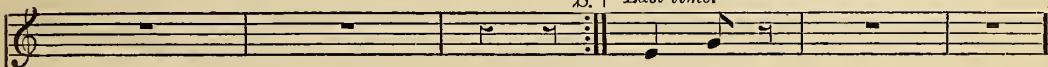
*First four times.*



bon - nie sel', My jo Jan - et."  
 by the brae, My jo Jan - et."  
 half a year, My jo Jan - et."  
 no be seen, My jo Jan - et."  
 just as weel, My jo



*Last time.*



Jan - et."



\* Gain-wear.

## O Nannie, wilt Thou gang wi' Me?

Poetry Scotticised from Bishop PERCY.

Tune by THOMAS CARTER, 1773.

*Andante grazioso.*

*mf*

1. O Nan - nie, wilt thou gang wi' me, Nor sigh to leave the  
 2. O Nan - nie, when thou'rt far a - way, Wilt thou not cast a  
 3. O Nan - nie, canst thou love sae true Through pe - rils keen wi'  
 4. And when at last thy love shall die, Wilt thou re - ceive his

*p*

flaunt - ing town? Can si - lent glens hae charms for thee, The  
 wish be - hind? Say, canst thou face the scorch - ing ray, Nor  
 me to go? Or, when thy swain mis - hap shall rue, To  
 part - ing breath? Wilt thou re - press each strug - gling - sigh, And

low - ly cot and rus - set gown? Nae lang - er drest in  
 shrink be - fore the win - try wind? O can . . . that soft and  
 share wi' him the pangs o' woe? Say, should . . . dis - ease or  
 cheer wi' smiles the bed o' death? And wilt . . . thou o'er his

*cresc.*

silk - - en sheen, Nae lang - er . . . deck'd with jew - - els rare, Nor,  
 gen - - tle mien Ex - tremes of . . . hard - ship learn . . . to bear?  
 pain . . . be - fa', Wilt thou as - - sune the nur - - se's care?  
 breath - less clay Strew flow'rs, and . . . drop the ten - - der tear?

*mf*

Say, canst thou quit each court - ly scene, Where thou wert fair - est  
 sad, re - gret each court - ly scene, Where thou wert fair - est  
 Nor, wist-fu', those gay scenes re - call, Where thou wert fair - est  
 Nor then re - gret those scenes so gay, Where thou wert fair - est

of the fair? Say, canst thou quit each court - ly scene, Where  
 of the fair? Nor, sad, re - gret each court - ly scene, Where  
 of the fair? Nor, wist-fu', those gay scenes re - call Where  
 of the fair? Nor then re - gret those scenes so gay, Where

thou wert fair - est of . . . the fair? Where thou wert fair-est, Where thou . . . wert

fair-est, Where thou wert fair - est of . . . the fair?

# Awa', Whigs, awa'!

Written partly by BURNS.  
*Allegro.*

*Modern Air.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a series of chords and eighth notes, marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The left hand plays a bass line with chords, marked with a fortissimo (*ff*) dynamic.

The first vocal line is on a single staff with a treble clef. The lyrics are: "A - wa', Whigs, a - wa'! A - wa' Whigs, a -". The piano accompaniment is on two staves. The right hand has a treble clef and the left hand has a bass clef. Dynamics include *f*, *p*, and *cresc.*

The second vocal line continues the lyrics: "- wa'! Ye're but a pack o' trai - tor loons, Ye'll ne'er do good at a'. Our". The piano accompaniment continues with similar dynamics of *f* and *p*.

The fourth vocal line continues the lyrics: "1. this - tles flou - rish'd fresh and fair, And bon - nie bloom'd our ro - ses, But  
2. an - cient crown's fa'n i' the dust, Deil blind them wi' the stour o't, And  
3. Ven - geance lang has ta'en a nap, But we may see him wau - ken; Gude  
4. deil he heard the stour o' tongues, And ramp - ing came a - mang us, But he". The piano accompaniment continues with chords and a dynamic marking of *f*.

Whigs came like a frost in June And wi - ther'd a' our po - sies. A -  
write their names in his black beuk Wha ga'e the Whigs the pow'r o't! A -  
help the day when roy - al heads Are hunt - ed like a mau - kin! A -  
pi - tied us sae curs'd wi' Whigs, He turn'd and wad - na wrang us. A -

*sf*

- wa', Whigs, a - wa'! A - wa', Whigs, a - wa'! Ye're

*f* *p* *cresc.*

but a pack o' trai - tor loons, Ye'll ne'er do good at a'.

*f* *f* *ff*

*First three times.*

2. Our ne'er do good at a'.  
3. Grim  
4. The

*p* *ff*

*Last time.*

# Lassie wi' the Lint-white Locks.

Poetry by BURNS, 1794.  
*Allegretto.*

Tune—"Rothiemurchus' Rant."

*mf*

Las - sie wi' the lint - white locks, Bon - nie las - sie, art - less las - sie ;

*p*

Wilt thou wi' me tent the flocks? Wilt thou be my dear - ie, O ?

8

1. Now na - ture cleeds the flow - 'ry lea, And a' is young and sweet like thee; O
2. And when the wel - come sim - mer show'r Has cheer'd ilk droop - ing lit - tle flow'r, We'll
3. When Cyn - thia lights, wi' sil - ver ray, The wea - ry shear - er's hame - ward way; Thro'
4. And when the howl - ing win - try blast Dis - turbs my las - sie's mid - night rest, En -

8





wilt thou share its joys wi' me And say thou'lt be my dear - ie, O?  
to the breathing wood - bine bow'r At sul - try noon, my dear - ie, O.  
yel - low way - ing fields we'll stray, And talk o' love, my dear - ie, O. } Las - sie wi' the  
- clasp - ed to my faith - fu' breast, I'll com - fort thee, my dear - ie, O.



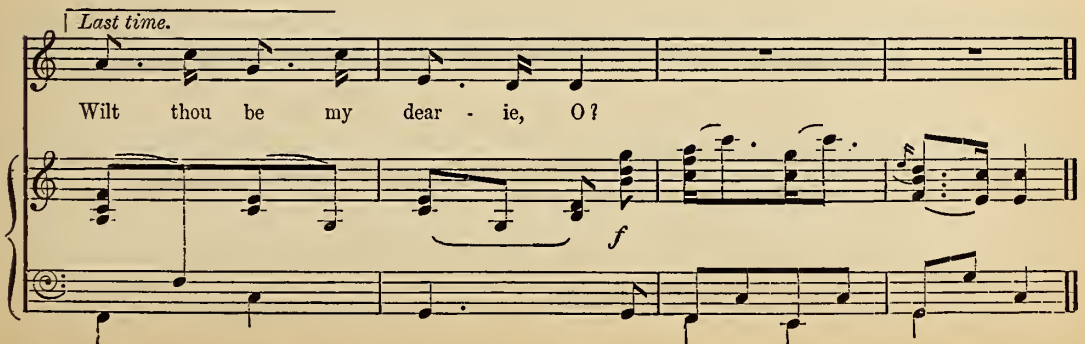
lint-white locks; Bon - nie las - sie, art - less las - sie; Wilt thou wi' me tent the flocks?

*1st, 2nd, & 3rd times.*



Wilt thou be my dear - ie, O?

*Last time.*



Wilt thou be my dear - ie, O?

# O, Willie brew'd a Peck o' Maut.\*

Poetry by BURNS, 1789.  
*Allegro gioviate.*

Tune altered from ALLAN MASTERTON.

The piano introduction consists of two staves. The right hand (treble clef) features a series of chords and eighth-note patterns, while the left hand (bass clef) provides a steady accompaniment with chords and eighth notes. The piece is marked with a forte (*f*) dynamic.

The vocal line begins with a treble clef and a common time signature. It contains the first two lines of the lyrics, with notes corresponding to the words.

1. O, Wil lie brew'd a peck o' maut, And Rob and Al- lan cam' to pree, Three blyth-er hearts that  
 3. It is the moon, I ken her horn, That's blink - in' in the lift sae hie ; She shinesae bright to

The piano accompaniment for the first two lines, featuring a treble and bass clef. The right hand has chords and eighth notes, while the left hand has a steady bass line. It is marked with a piano (*p*) dynamic.

The vocal line continues with the third and fourth lines of the lyrics, including a large bracketed section for the final line.

lee - lang night Ye wad - na fand in Christ-en - die. } We are na fou', we're no that fou', But  
 wile us hame, But by my sooth she'll wait a wee.

The piano accompaniment for the third and fourth lines, featuring a treble and bass clef. The right hand has chords and eighth notes, while the left hand has a steady bass line. It is marked with a forte (*f*) dynamic.

The vocal line continues with the fifth and sixth lines of the lyrics.

just a drap-pie in our e'e ; The cock may crawl, the day may daw', But aye we'll taste the

The piano accompaniment for the fifth and sixth lines, featuring a treble and bass clef. The right hand has chords and eighth notes, while the left hand has a steady bass line.

\* This song commemorates the meeting of Robert Burns and Allan Masterton at the house of William Nicol, Master of the High school, Edinburgh.

bar-ley bree.

2. Here are we met, three mer-ry boys, Three  
4. Wha first shall rise to gang a - va', A

mer-ry boys I trow are we; And mony a night we've mer-ry been, And  
cuck - old cow - ard loon is he; Wha last be - side his chair shall fa', He

mo - ny mae we hope to be. } We are na fou', we're no that fou', But  
is the king a - mang us three.

just a wee drap in our e'e; The cock may craw, the day may daw', But

aye we'll taste the bar - ley bree.

# Kelvin Grove.\*

Sketched by THOMAS LYLE ; amended by JOHN SIM.

Tune—"O the shearin's no for you."

*Andante quasi allegretto.*

1. Let us haste to Kel-vin grove, bon-nie  
 3. O, Kel-vin banks are fair, bon-nie  
 5. But the frowns of for-tune low'r, bon-nie  
 7. When up-on a fo-reign shore, bon-nie

las - sie, O, Through its maz - es let us rove, bon - nie las - sie, O, Where the  
 las - sie, O, When in sum - mer we are there, bon - nie las - sie, O, There the  
 las - sie, O, On thy lov - er at this hour, bon - nie las - sie, O, Ere you  
 las - sie, O, Should I fall midst bat - tle's roar, bon - nie las - sie, O, Then,

rose in all her pride Paints the hol - low din - gle side, Where the midnight fai - ries glide, bon - nie las - sie, O.  
 May - pink's crimson plume Throws a soft, but sweet perfume Round the yel - low banks of broom, bon - nie las - sie, O.  
 gold - en orb of day Wake the war -blers on the spray From this land I must a - way, bon - nie las - sie, O.  
 Hel - en! shouldst thou hear Of thy lov - er on his bier, To his me - n'ry shed a tear, bon - nie las - sie, O.

\* A woody dell on the banks of the Kelvin, near Glasgow.

FINE.

2. Let us wan-der by the mill, bon-nie las - sie, O, To the  
 4. Though I dare not call thee mine, bon-nie las - sie, O, As the  
 6. Then fare-well to Kel-vin grove, bon-nie las - sie, O, And a -

cove be - side the rill, bon-nie las - sie, O, Where the glens rebound the call Of the  
 smile of for-tune's thine, bon-nie las - sie, O, Yet with for - tune on my side I could  
 - dieu to all I love, bon-nie las - sie, O, To the ri - ver winding clear, To the

roar - ing wa - ters' fall, Through the moun-tain's rock - y hall, bon-nie las - sie, O.  
 stay thy fa - ther's pride, And win thee for my bride, bon-nie las - sie, O.  
 fra-grant scent-ed brier, Ev'n to thee of all most dear, bon-nie las - sie, O.

# Wha'll be King but Charlie ?

*Rebellion Song of 1745.*

*♩ Allegro marcato.*

1. The news frae *Moi-dart\** cam' yes-treen, Will soon gar mo - ny fer - lie, For
2. The High - land clans wi' sword in hand, Frae John o' Groats to Air - ly, Hae
3. The low - lands a', baith great and sma', Wi' mony a Lord an' Laird, hae De -
4. There's ne'er. a lass in a' the land But vows baith late and ear - ly To
5. Then here's a health to Char - lie's cause, And be't com-plete an' ear - ly ; His

ships o' war hae just come in And land - ed roy - al Char - lie. }  
 to a man de - clar'd to stand Or fa' wi' roy - al Char - lie. }  
 - clar'd for Sco-tia's King an' law, And spier ye wha but Char - lie. } Come thro' the hea-ther a -  
 man she'll ne'er gi'e heart or hand, Wha wad na fecht for Char - lie. }  
 ve - ry name our heart's blood warms: To arms for roy - al Char - lie ! }

- round him ga - ther, Ye're a' the wel - com - er ear - ly, A - round him cling wi'

\* Charles Edward cast anchor in Lochnanuagh, an arm of the sea partly dividing Moidart and Arisaig, 19 July, 1745.

a' your kin, For wha'll be King but Char - lie? Come thro' the hea-ther a -

*f* *sf*

- round him ga - ther, Come Ro nald, come Do - nald, come a' the - gi - ther, An'

*sf*

crown your right - fu' law - fu' King, For wha'll be King but Char - lie?

*ff* *sf* *f*

*ff*

# Lord Ronald.

*Traditional in Ayrshire and Ettrick Forest.*

*Andante mesto.*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and forte (*f*).

The vocal line begins with a repeat sign and a first ending bracket. The melody is in 2/4 time with a key signature of one sharp. The lyrics are: "1. 'O whare hae ye been, . . Lord Ro - nald, my son? O"

1. "O whare hae ye been, . . Lord Ro - nald, my son? O  
 2. "What gat ye frae your true love, Lord Ro - nald, my son? What  
 3. "I've roc - kit your cra - dle, Lord Ro - nald, my son; I've  
 4. "I've made your bed saft - ly, Lord Ro - nald, my son; I've

The piano accompaniment for the first part of the lyrics is in 2/4 time with a key signature of one sharp. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include piano (*p*).

The vocal line continues with a melody in 2/4 time with a key signature of one sharp. The lyrics are: "whare . . hae ye been, Lord Ro - nald, my son?" "I hae been wi' my gat ye frae your true love, Lord Ro - nald, my son?" "I hae got dead - ly roc - - kit your cra - dle, Lord Ro - nald, my son; My heart it was made . . your bed saft - ly, Lord Ro - nald, my son; Gin it be dead - ly

whare . . hae ye been, Lord Ro - nald, my son?" "I hae been wi' my  
 gat ye frae your true love, Lord Ro - nald, my son?" "I hae got dead - ly  
 roc - - kit your cra - dle, Lord Ro - nald, my son; My heart it was  
 made . . your bed saft - ly, Lord Ro - nald, my son; Gin it be dead - ly

The piano accompaniment for the second part of the lyrics is in 2/4 time with a key signature of one sharp. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include piano-piano (*pp*).



true love, no - ther, make my bed soon, For I'm wea - ry wi' the  
poi - son, no - ther, make my bed soon, For life is a  
light, and the tears they ran down, But oh they were  
poi - son that makes ye lie down, They're hap - pin' ye

*sf* *f*

*1st, 2nd, & 3rd times.*

hunt - ing, and fain wad lie down."  
bur - den that soon I'll lay down."  
sweet, and they dried a - gain soon."  
noo that will fol - low ye

*pp* *sf* *sf* *sf*

*Last time.*

soon."

*p* *rit.*

# I'm o'er Young to Marry yet.

"Bonnie Peggy Allison."

*Allegretto vivace.*

*p* *sf* *sf*

*g*

I'm o'er young, I'm o'er young, I'm o'er young to

*p*

mar-ry yet, I'm o'er young, 'Twad be a sin to tak' me frae my mammie yet. I

2. For

3. Fu'

am my mammie's ae bairn, Nor of my hame am wea-ry yet; And I would hae ye  
I've aye had my ain will, Nane dare to con-tra-dict me, sir; And now to say I  
loud and shrill the frosty wind Blaws thro' the leaf-less tim-mer, sir, But if ye come this

learn, lads, That ye for me maun tar - ry yet.  
wad o - bey, In troth, I dare not ven - ture, sir. } For I'm o'er young, I'm  
gate a - gain I'll auld - er be gin sim - mer, sir.

o'er . . young, I'm o'er young to mar-ry yet, I'm o'er young, 'twad

1st & 2nd times.  
be a sin To tak' me frae my mammie yet.

*f* *cresc.* *sf*

8. Last time.  
mammie yet.

*f*

# I wish I were where Gaudie rins.

*Tune modern.\**

*Andante.*  
*p* *cresc.* *f* *pp*  
 Ped. \*

wish I were where Gau - die rins, Where Gau - die rins, Where Gau - die rins, I

Ped. \*

wish I were where Gau - die rins, At the back o' Ben - a - chie.

Ped. \*

1. Ance mair to hear the wild bird's sang, To wan - der birks and braes a - mang, Midst  
 2. Oh mony a day in blithe spring-time, Oh mony a day in sum - mer's prime, I've  
 3. Oh there wi' Jean, on il - ka night, When baith our hearts were young and light, We've  
 4. Oh for - tune's flow'rs wi' thorns are rife, And wealth is won wi' toil and strife; Ae

*p* Ped.

\* Believed to have been introduced into Aberdeenshire by a regimental or migratory band.

*p*

friends and fa - v'rites left sae lang At the back o' Ben - a - chie. I  
 wan - dering wiled a - wa' the time At the back o' Ben - a - chie. I  
 wan - dered, by the cool moon-light, At the back o' Ben - a - chie. I  
 day gi'e me o' youth - ful life, At the back o' Ben - a - chie. Ance

wish I were where Gau - die rins, where Gau - die rins, where Gau - die rins, I  
 wish I were where Gau - die rins, where Gau - die rins, where Gau - die rins, I  
 wish I were where Gau - die rins, where Gau - die rins, where Gau - die rins, I  
 mair, ance mair where Gau - die rins, where Gau - die rins, where Gau - die rins, Oh

Ped.

\*

*1st, 2nd, & 3rd times.*  
 wish I were where Gau - die rins, At the back o' Ben - a - chie.  
 wish I were where Gau - die rins, At the back o' Ben - a - chie.  
 wish I were where Gau - die rins, At the back o' Ben - a - chie.  
 let me die where Gau - die rins, At the back o' Ben - a -

*p*

*Last time.*

*cresc.*

*f*

Ped.

\*

L

# All the Blue Bonnets are Over the Border.

Poetry from "The Monastery," by Sir WALTER SCOTT, 1820. Tune altered by ALEX. LEE, from "Blue Bonnets."  
*Allegro spiritoso.*

Piano introduction in 6/8 time, marked *ff* and *p*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

1. March, march, Et - trick and Te - viot - dale, Why, my lads, din - naye march  
2. Come from the hills where your hir - sels are gra - zing, Come from the glen of the

for - ward in or - der! March, -march, Esk - dale and Lid - des - dale,  
buck and the roe, Come to the crag where the bea - con is bla - zing,

All the blue bon - nets are bound for the Bor - der.  
Come with the buck - ler, the lance, and the bow.

Ma - ny a ban - ner spread flut - ters a - bove your head, Ma - ny a crest that is  
Trum - pets are sound - ing, war - steeds are bound - ing; Stand to your arms, and

*p*

fa - mous in sto - ry; Mount and make rea - dy then, sons of the moun - tain glen,  
march in good or - der; Eng - land shall many a day tell of the blood - dy fray,

*1st time.*  
Fight for your Queen and the old Scot - tish glo - ry.

*ff*

*sf* *p*

*2nd time.*  
When the blue bon - nets came o - ver the Bor - der.

*ff*

# Busk ye, Busk ye.

Verses completed from a fragment by ALLAN RAMSAY, 1724.  
*Andante.*

Tune—"The Braes o' Yar-row."

*p* *cresc.* *f*

1. Busk ye, busk ye, my bon - nie bride, Busk ye, busk ye, my  
 2. Haste ye, haste ye, my bon - nie Bell, Haste to my arms, and

*S. p*

win - some mar - row, Busk ye, busk ye, my bon - nie bride, And  
 there . . I'll guard thee; With free con - sent my fears re - pel, I'll

let us to the braes o' Yar-row. There we will sport and  
 with my love and care re - ward thee. Thus sang I saft - ly



ga - ther dew, Danc - ing while lav' - rocks sing in the morn - ing ;  
to my fair, Wha rais'd my hopes wi' kind re - lent - ing ;

There learn frae tur - tles to prove true ; O Bell, ne'er vex me  
O queen of smiles ! I ask nae mair Since now my bon - nie

*cresc.* *mf* *p*

*1st time.*

with thy scorn - ing !  
Bell's con - sent - ing.

*p*

*2nd time.*

*f*

# The Bonnie Breast-knots.

*Tune Modern.*

*Allegretto.*

*f sf* *fp* *cresc.*

Hey the bon - nie, hey the bon - nie,

*f* *p*

O the bon - nie breast - knots ; Tight and bon - nie were they a' When

they gat on their breast-knots. 1. There was a bri - dal in this town, And  
 2. At nine o' - clock the lads con - vene, Some  
 3. Forth came the wives a' wi' a phrase, And  
 4. A' ran to kilns and barns in ranks, Some

*p*

till't the lass - es a' were boun', With man - kie fa - cings on their gown, And  
 clad in blue, some clad in green, Wi' glan - cin' buck - les in their sheen, And  
 wish'd the las - sie hap - py days, And muc - kle thought they o' her claes, And  
 sat on deals and some on planks, The pi - per lad stood on his shanks, And

some o' them had breast - knots.  
 flow'rs up - on their waist - coats. } Hey the bon - nie, hey the bon - nie,  
 spe - cial - ly the breast - knots. }  
 dir - led up the breast - knot.

O the bon - nie breast - knots, Tight and bon - nie were they a' When

they gat on their breast - knots.

# Here's a Health to Them that's Awa'.

*Moderato.*

*f*

The piano introduction is in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

Here's a health to them that's a -

*p*

The first vocal line begins with the lyrics "Here's a health to them that's a -". The piano accompaniment continues with a steady eighth-note pattern. The dynamic is marked piano (*p*).

- wa', . . . Here's a health to them that's a - wa'; . . . Here's a health to Char-lie the

The second vocal line continues the lyrics: "- wa', . . . Here's a health to them that's a - wa'; . . . Here's a health to Char-lie the". The piano accompaniment remains consistent.

chief o' the clan, Al - tho' that his band be but sma', hin-ny !

1. It's

*f* *p*

The final vocal line concludes with "chief o' the clan, Al - tho' that his band be but sma', hin-ny !". The piano accompaniment features a dynamic shift from forte (*f*) to piano (*p*) in the final measures.

gude to be mer - ry and wise;      It's gude to be hon - est and true;      It's  
 free - dom to him that would read;      Here's free - dom to him that would write;      There's

gude to be aff wi' the auld . . . love Be - fore we be on wi' the new,      Here's a  
 nane e - ver fear'd that the truth should be heard,      But they whom the truth would in - dict,      Here's a

health to them that's a - wa', . . . Here's a health to them that's a - wa'; . . . And wha

win - na wish gude luck' to the cause      May ne - ver gude luck be their

1st time.      2nd time.

fa', hin-ny!      2. Here's

# Come boat me o'er to Charlie.

Tune—"Over the Water to Charlie."

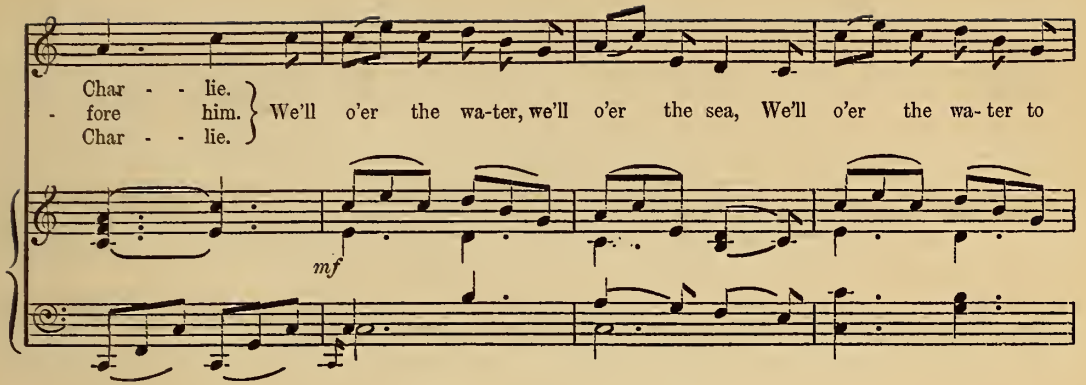
*Allegro animato.*

*f* *ff*

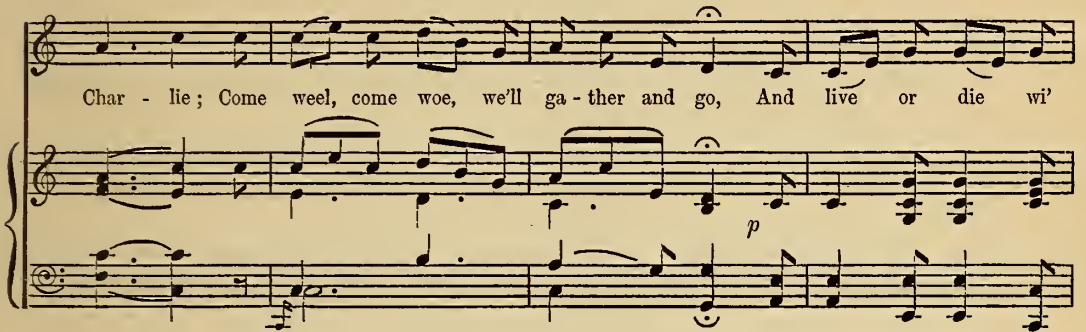
1. Come boat me o'er, come row me o'er, Come boat me o'er to  
 2. lo'e weel my Char-lie's name, Tho' some there be ab-  
 3. swear and vow by moon and stars, And sun that shines so

Char-lie; I'll gi'e John Ross an-o-ther baw-bee To boat me o'er to  
 - hor him; But O to see auld Nick gaun hame And Char-lie's faes be-  
 ear-ly, If I had twen-ty thou-sand lives, I'd die as aft for

Char - lie.  
- fore him. } We'll o'er the wa-ter, we'll o'er the sea, We'll o'er the wa-ter to  
Char - lie.




Char - lie; Come weel, come woe, we'll ga-ther and go, And live or die wi'



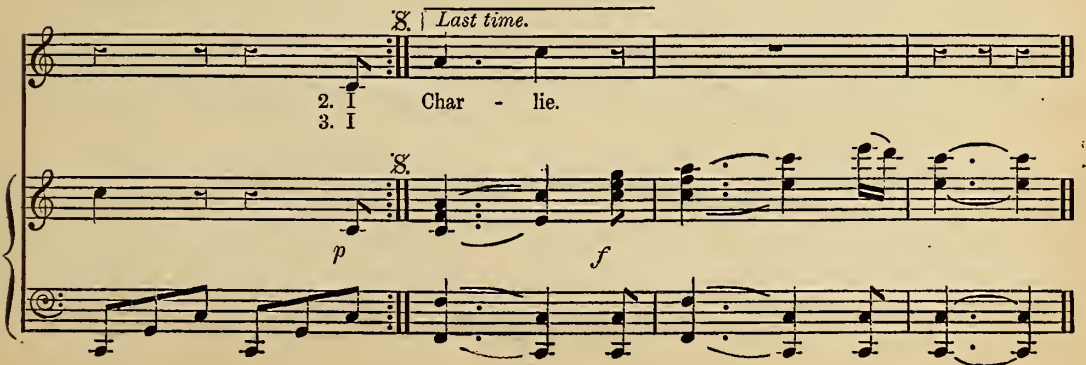
*1st and 2nd times.*

Char - lie.



*Last time.*

2. I Char - lie.  
3. I



# The Rowan Tree.\*

Words by LADY NAIRNE.

Tune modern.

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The tempo is marked 'Andante espressivo'. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are: '1. O Rowan tree, O Rowan tree, thou'lt aye be dear to me! En-twin'd thou art wi' mony ties o' hame and in-fan-cy. Thy leaves were aye the first o' spring, thy flow'rs the sim-mer's pride; There was na sic a bon-nie tree in a' the coun-trie side. O Row-an tree!'. The piano accompaniment includes dynamic markings such as *p*, *cresc.*, *f*, and *sf*. The score concludes with a double bar line and repeat signs.

\* The mountain ash.



2. How fair wert thou in sim-mer time, wi' a' thy clus - ters  
 3. We sat a - neath thy spreading shade, the bairn - ies round thee  
 4. Oh ! there a - rose my fa - ther's pray'r, in ho - ly ev'ning's

white, How rich and gay thy au - tumn dress, wi' ber - ries red and  
 ran, They pu'd thy bon - nie ber - ries red, and neck - la - ces they  
 calm, How sweet was then my mo - ther's voice, in the "Mar - tyr's"

bright ; On thy fair stem were mo - ny names, which now nae mair I  
 strang ; My mo - ther ! oh ! I see her still, she smil'd our sports to  
 psalm ; Now a' are gane - we meet nae mair a - neath the Row - an

see, But they're en - gra - ven on my heart - for - got they ne'er can  
 see, Wi' lit - tle Jean - ie on her lap, wi' Jam - ie at her  
 tree ; But hal - low'd thoughts a - round thee twine O' hame and in - fan -

be ! O Row - an tree ! tree !  
 knee. O Row - an tree ! tree !  
 - cy, O Row - an

First three times. Last time.

# The Campbells are Comin'.

Supposed to have been written in 1715.

Tune supposed to date from 1568.

*Allegro.*  
*fp* *cresc.* *p*  
 The Campbells are comin', O -

- ho, O - ho! The Camp-bells are com - in', O - ho, O - ho! The Camp-bells are com - in' to

bon - nie Loch - le - ven; The Camp - bells are com - in', O - ho, O - ho! Up -

*cresc.* *mf* *p*

1. - on the Lo - monds I lay, I lay, Up - on the Lo - monds I  
 2. Great Ar - gyll, he goes be - fore, Great Ar - gyll, he  
 3. Camp - bells they are a' in arms, Their loy - al faith and

lay, I lay; I look - ed down to bon - nie Loch - le - ven, And  
 goes be - fore, He makes the cannons and guns to roar, Wi'  
 truth to show; Wi' ban - - ners rat - tling in the wind, The

*cresc.*

saw three bon - nie perch - es play. } The Camp - bells are com - in', O -  
 sound o' trum - pet, pipe, and drum. }  
 Campbells are comin' O - ho, O - ho !

*f*

- ho, O - ho ! The Camp - bells are com - in', O - ho, O - ho ! The Camp - bells are com - in' to

*1st and 2nd times.*

bon - nie Loch - le - ven ; The Camp - bells are com - in', O - ho, O - ho !

*3rd time.*

2. The  
 3. The - ho, O - ho !

*p* *ff*

## Hame cam' our Gudeman at e'en.

Verses from "Herd's Collection," (1776) but considerably altered.

*Moderato.*

*p* *cresc.* *f*

1. Hame cam' our gude - man at e'en, And hame cam' he, And there he saw a  
 2. Hame cam' our gude - man at e'en, And hame cam' he, And there he saw a  
 3. Hame cam' our gude - man at e'en, And hame cam' he, And there he saw a  
 4. Ben the house gaed our gude-man, And ben gaed he, And there he spied a

*p*

sad - dle horse, Whare horse sud na be. Oh! how's this? and what's this? and  
 sil - ler gun, Whare nae sic gun sud be. How's this? and what's this? and  
 fea - ther cap, Whare nae cap sud be. How's this? and what's this? and  
 Hie - land plaid, Whare nae plaid sud be. How's this? and what's this? and

whase may he be? How cam' this horse here With - out the leave o' me? Ye  
 how cam' this to be? How cam' this gun here With - out the leave o' me? Ye  
 how cam' this to be? How cam' this ban-net here With - out the leave o' me? Ye're a  
 how cam' this to be? How cam' this plaid here With - out the leave o' me? Oh!

sil - ly, blind,      doi - ted carle, And blin - der may ye be ;      It's but a bon - nie  
 stu - pid, auld,      doi - ted carle, Ye're un - co blind, I see ;      It's but a bon - nie  
 sil - ly, auld,      don - nard bo - die, And un - co blind, I see ;      It's but a tap - pit  
 hoo - ly, hoo - ly,      my gude - man, And din - na angered be ;      It cam' wi' cou - sin

milk - cow My min - nie sent to me.      Milk - cow? quo' he ;      Ay, milk - cow, quo'  
 par - ritch - stick My min - nie sent to me.      Parritch - stick? quo' he ;      Ay, parritch - stick, quo'  
 clock - en hen My min - nie sent to me.      A clocken hen? quo' he ;      A clock - en hen, quo'  
 Mc - in - tosh Frae the north coun - trie.      Your cou - sin? quo' he.      Ay, cou - sin, quo'

*pp*      *f*      *pp*

she. O far hae I rid - den, And far - er hae I gaen,      But a sad - dle on a  
 she. O far hae I rid - den, And mic - kle hae I seen,      But sil - ler mount - ed  
 she. O far hae I rid - den, And far - er hae I gaen,      But white cock auds on  
 she.      Blind as ye may jibe me, I've sight e - nough to see      Ye're hid - in' To - ries

*f*      *p*

milk - cow      Saw I ne - ver nane.  
 par - ritch - sticks      Saw I ne - ver nane.  
 clock - en hens      Saw I ne - ver nane.  
 in the house      With - out the leave o' me.

*f*

# Will ye Gang to the Hielands, Leezie Lindsay?

Written by ROBERT ALLAN.

*Andante con moto.*

1. "Will ye gang to the  
3. "O Lee-zie, lass,

Hie-lands, Lee-zie Lind-say? Will ye gang to the Hie-lands wi' me? Will ye  
ye maun ken lit-tle If sae be ye din-na ken me; For

gang to the Hie-lands, Lee-zie Lind-say, My pride and my dár-ling to  
I am Lord Ro-nald Mac-do-nald, A Chief-tain o' high de-

*pp cresc. f p*

be?"  
- gree." 2. "To gang to the Hie-lands wi' you, Sir, I  
4. "Oh, if ye're the laird o' Mac-do-nald, A

*f p*

din - na ken how that may be, For I ken nae the road I am  
 great ane I ken ye maun be; But how can a Chief-tain sae

*pp* *cresc.*

gae - ing, Nor ken I the lad I'm gaun wi'."  
 migh - ty Think o' a puir las - sie like me?"

*f* *p* *f* *dim.*

*animato.*  
 5. She has got - ten a gown o' green sa - tin, She has kilt - ed it

*p*

up to the knee; And she's off wi' Lord Ro - nald Mac -

*cresc.*

- - do - nald, His bride and his dar - ling to be.

*f* *sf* *a tempo.*

# Of a' the Airts the Wind can Blaw.

1st verse by BURNS, 1788 ; 2nd verse by JOHN HAMILTON.

Tune—"Miss Admiral Gordon's Strathspey."

*Andante affettuoso.*

*f* *p*

1. Of a' the airts the wind can blaw, I dear-ly lo'e the west, For  
 2. O blaw, ye west-lin winds, blaw saft A-mang the leaf-y trees, Wi'

there the bon-nie las-sie lives, The lass that I lo'e best ; Tho' wild woods grow and  
 gen-tle gale frae hill and dale Bring hame the la-den bees ; And bring the las-sie

ri-vers row, And mony a hill be-tween, Baith day an' night my fan-cy's flight Is  
 back to me \*That's aye sae neat and clean ; Ae smile o' her wad ban-ish care, Sae

\* Often sung "Wi' her twa witchin' e'en."



e - ver wi' my Jean. I see her in the dew - y flow'r, Sae love - ly, sweet, and  
charm - ing is my Jean. What sighs an' vows a - mang the knowes Hae passed a - tween us

fair; I hear her in the tune - fu' birds, I hear her charm the  
twa! How fain to meet, how wae to part, That day she gaed a -

air: There's not a bon - nie flow'r that springs By foun - tain, shaw, or  
- wa! The pow'rs a - boon can on - ly ken, To whom the heart is

green, Nor yet a bon - nie bird that sings, But minds me o' my  
seen, That nane can be sae dear to me As my sweet love - ly

*1st time.* Jean. *2nd time.* Jean.

## Come Under my Plaidie.

Written by HECTOR MACNEIL.  
*Allegretto.*

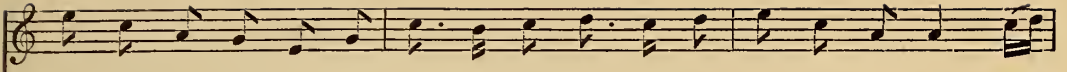
Tune—"Johnnie Macgill."

1. "Come un - der my plai - die, the night's gaun to fa', Come in frae the cauld blast, the
2. "Gae 'wa wi' your plai - die, auld Do - nald, gae 'wa ! I fear na the cauld blast, the
3. "Dear Ma - rion, let that flee stick fast to the wa', Your Jock's but a gowk, and has
4. "My fa - ther aye tell'd me, my mi - ther and a', Ye'd mak' a gude hus - band, and
5. She sat down a - yont him, be - side the stane wa', Where John - nie was list - 'ning, and
6. O the deil's in the las - ses, they gang now sae braw, They'll lie down wi' auld men o'

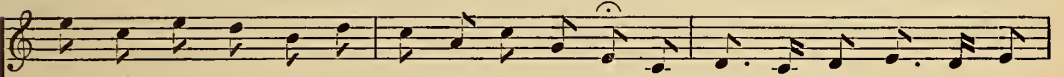
drift and the snaw ; Come un - der my plai - die, and sit down be - side me, There's  
 drift and the snaw ; Gae 'wa wi' your plai - die, I'll no sit be - side ye, Ye  
 nae - thing a - va ; The hale o' his pack he has now on his back ; He's  
 keep me aye braw ; It's true I love John - nie, he's gude and he's bon - nie ; But  
 heard her tell a' : The day was ap - point - ed, his proud heart it dunt - ed, And  
 four - score and twa ; The hale o' their mar - riage is gowd and a car - riage ; Plain

room in't, dear las - sie, be - lieve me, for twa. Come un - der my plai - die, and  
 may be my gutch - ard !\* auld Do - nald, gae 'wa ! I'm gaun to meet John - nie, he's  
 thret - ty, and I am but three - score and twa. Be frank now and kind - ly, I'll  
 wae's me ! ye ken he has nae - thing a - va ! I hae lit - tle toch - er ; you've  
 strack 'gainst his side as if burst - ing in twa. He wan - der'd hame wea - ry, the  
 love is the cauld - est blast now that can blaw ! O the deil's in the las - ses, they

\* Goodsire—grand sire.



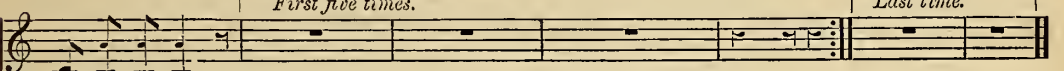
sit down be - side me, I'll hap ye frae ev - 'ry cauld blast that can blaw ; Come young and he's bon - nie ; He's been to Meg's bri - dal, sae trig' and sae braw ; Nane busk you aye fine - ly ; To kirk or to mar - ket they'll few gang sae braw ; A made a gude of - fer ; I'm now mair than twen - ty, my time is but sma' ; Sae night it was drea - ry ; And thow - less he tint his gate deep 'mang the snaw ; The gang now sae braw, They'll lie down wi' auld men o' four - score and twa ; The



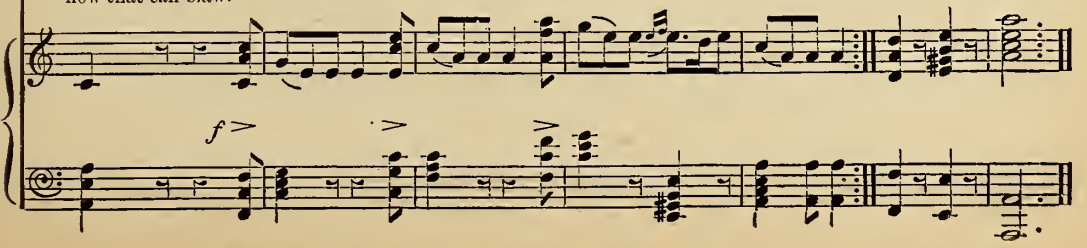
un - der my plai - die, and sit down be - side me, There's room in't, dear las - sie, be - dan - ces sae light - ly, sae grace - fu', sae tight - ly—His cheek's like the new rose, his bien house to bide in, a chaise for to ride in, And flun - kies to tend ye as gi'e me your plai - die, I'll e'en sit be - side ye, I thought ye'd been auld - er than how - let was scream - in', while John - nie cried "Wo - men Wad mar - ry auld Nick, if he'd hale o' their mar - riage is gowd and a car - riage ; Plain love is the cauld - est blast



*First five times.* *Last time.*



- lieve me, for twa."  
brow's like the snaw."  
aft as ye ca'."  
three-score and twa."  
keep them aye braw."  
now that can blaw."



Poetry by GEO. FARQUHAR GRAHAM.

# Donald.

Tune—"Donald."

*Larghetto.*

*p* *cresc.* *sf*

1. I love . . thee still, al - though my path In life can ne'er be thine; And

*pp*

though thy heart in ear - ly youth Was fond - ly pledg'd to mine, . . . Do-nald. The

*p*

love of wealth, the pride of rank, Have bro - ken ma - ny a vow; But

*cresc.*

these when we were first be-troth'd I scorn'd as I do now, . . Donald.

*p* *p*

2. We once . . . were e - qual

in our love, But times are chang'd for thee; Now rich . . . and great while

I am poor, Thou art no mate for me, . . . Do-nald. I would not take thy

of - fer'd hand, Al-though it bore . . . a crown; Thy pa - - rents taunt me

with thy wealth, My poor - tith\* pride's my own, . . . Do-nald.

\* Poverty.

# Mary Morison.

Poetry by BURNS, 1782.

Tune—"The Miller."

*Andante espressivo.*

The piano introduction consists of two staves. The right hand (treble clef) plays a melody in G minor, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The left hand (bass clef) provides harmonic support with chords and single notes, including a half note G3, quarter notes A3, B3, and a half note C4. The tempo is marked *Andante espressivo* and the dynamic is *mf*.

1. O Ma - ry, at thy win - dow be, It is the wish'd, the trys-ted hour ; Those  
 2. Yes - treen, when to the stent - ed\* string The dance gaed through the lich - tit ha', To

The piano accompaniment for the first two lines of the song. The right hand (treble clef) plays chords and single notes corresponding to the lyrics. The left hand (bass clef) plays a steady bass line with half notes and quarter notes. The key signature is G minor and the time signature is common time (C).

smiles and glan - ces let me see That make the mi - ser's trea - sure poor. How  
 thee my fan - cy took its wing ; I sat, but nei - ther heard nor saw. Though

The piano accompaniment for the next two lines of the song. The right hand (treble clef) plays chords and single notes corresponding to the lyrics. The left hand (bass clef) plays a steady bass line with half notes and quarter notes. The key signature is G minor and the time signature is common time (C).

*animato.*

blithe - ly wad I bide the stour, A wea - - ry slave frae sun to sun, Could  
 this was fair, and that was brow, And yon the toast of a' the town, I

The piano accompaniment for the final two lines of the song. The right hand (treble clef) plays chords and single notes corresponding to the lyrics. The left hand (bass clef) plays a steady bass line with half notes and quarter notes. The key signature is G minor and the time signature is common time (C). The dynamic *cresc.* is indicated at the bottom of the piano part.

\* Tightened ; sometimes sung "quivering."

I the rich re - ward se - cure, The love - ly Ma - ry Mo - ri - son.  
sigh'd and said a - mang them a' Ye are na Ma - ry Mo - ri - son.

*pp* *cresc.* *colla parte.* *f*

3. O Ma - ry, canst thou wreck his peace Wha for thy sake wad glad - ly die? Or

canst thou break that heart of his Whase on - ly faut is lov - ing thee? If love for love thou

wilt na gi'e, At least be pi - ty to me shown; A thocht un - gen - tle can - na be The

*p* *cresc.*

thocht of Ma - ry Mo - ri - son.

*mf* *colla parte.* *a tempo.*

## O Kenmure's On and Awa'.

*Allegro marziale.*

Introduction for piano, featuring a treble and bass staff in G major and 6/8 time. The music is marked *ff* and *sf*. The treble staff has a complex rhythmic pattern with many beamed notes, while the bass staff has a simpler accompaniment.

Vocal line for the first part of the song, in G major and 6/8 time. The melody is simple and rhythmic, with a few grace notes.

1. O Kenmure's on and a - wa', Wil-lie, O Kenmure's on and a - wa', . . An'
2. Here's Ken-mure's health in wine, Wil-lie, Here's Ken-mure's health in wine; There
3. They'll live or die wi' fame, Wil-lie, They'll live or die wi' fame; But

Piano accompaniment for the first part of the song, in G major and 6/8 time. The music is marked *p* and *fp*. The treble staff has a simple accompaniment, while the bass staff has a more complex pattern.

Vocal line for the second part of the song, in G major and 6/8 time. The melody continues from the first part.

Ken-mure's\* lord's the bra - vest lord That e - ver Gal-lo-way saw. Suc -  
 ne'er was a coward o' Ken-mure's bluid, Nor yet o' Gor - don's line. O  
 soon, wi' sound - ing vic - to - rie, May Ken-mure's lord come hame. Here's

Piano accompaniment for the second part of the song, in G major and 6/8 time. The music is marked *fp*. The treble staff has a simple accompaniment, while the bass staff has a more complex pattern.

Vocal line for the third part of the song, in G major and 6/8 time. The melody continues from the second part.

- cess to Ken - mure's band, Wil - lie, Suc - cess to Ken - mure's band; . . There's  
 Ken - mure's lads are men, Wil - lie, O Ken - mure's lads are men; . . Their  
 him that's far a - wa', Wil - lie, Here's him that's far a - wa'; . . . And

Piano accompaniment for the third part of the song, in G major and 6/8 time. The music is marked *fp* and *sf*. The treble staff has a simple accompaniment, while the bass staff has a more complex pattern.

\* William Gordon, Viscount Kenmure, Commander in Chief of the Pretender's army in 1715, was beheaded on Tower Hill in February, 1716.



CHORUS.

no a heart that fears a Whig That rides in Ken-mure's band.  
 hearts and swords are me - tal true, And that their foes shall ken. } O  
 here's the flow - er that I lo'e best, The rose that's like the snaw.

*fp*

Ken - mure's on and a - wa', Wil - lie, O Ken - mure's on and a -

*sf*

wa', . . . . . An' Ken - mure's lord's the bra - vest lord That

*cresc.* *f*

*First three times.* *Last time.*  
 e - ver Gal - loway saw. e - ver Gal - lo - waysaw.

*Sva.* *ff*

# The Braes Aboon Bonaw.

Poetry by W. GILFILLAN.

Tune altered from "You'll aye be welcome back again."

*Allegretto.*

*p*

1. "Wilt thou go, my bon-nie las-sie, Wilt thou go, my braw las-sie,

Wilt thou go, say ay or no, To the braes a-boon Bo-naw, las-sie? Tho'

1. Do-nald hae nae mic-kle frase Wi' law-land speech-es fine, las-sie, What  
 2. sum-mer days clead a' the braes Wi' blos-som'd bloom sae fine, las-sie, At  
 3. hunt the roe, the hart, the doe, The ptar-mi-gan sae shy, las-sie, For  
 4. trout and par, wi' can-ny care, I'll wi-ley skim the flie, las-sie, Wi'

he'll im-part comes frae the heart, Sae let it be frae thine, las - sie.  
 milk - ing sheel we'll join the reel, My flocks shall a' be thine, las - sie.  
 duck and drake I'll beat the brake, Nae want shall thee come nigh, las - sie.  
 sic like cheer I'll please my dear, Then come a - wa' wi' me, las - sie.

*First three times.*

Wilt thou go, my bon-nie las-sie? Wilt thou go, my braw las-sie? Wilt thou go, say

ay or no, To the braes a-boon Bo - naw, las - sie?"

2. When
3. I'll
4. For

*Fourth time.*

"Yes, I'll go, my bon-nie lad-die, Yes, I'll go, my braw lad-die; Ilk

joy and care wi' thee I'll share, Mang the braes a-boon Bo - naw, lad-die."

## O'er the Muir among the Heather.

Poetry by JEAN GLOVER, of Kilmarnock.  
Allegretto.

Tune—"An' I had thee 'mang the heather,"—1740.

The piano introduction consists of two staves. The right hand plays a melody in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a harmonic accompaniment in the same time and key signature. The piece concludes with a *cresc.* (crescendo) marking.

The first system features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves. The lyrics are:
 

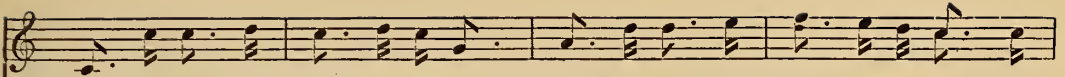
1. Com - in' thro' the craigs o' Kyle, A - mang the bon - nie bloom - in' hea - ther,
2. I, "My dear, whare is thy hame? In muir or dale, pray tell me whc - ther?" She
3. sat us down up - on a bank, Sae warm and sun - ny was the wea - ther; She
4. thus we sat she sung a sang, Till e - cho rang a mile and far - ther, And
5. charm'd my heart, and aye sin - syne I could na think on o - - ny i - ther; By

 The piano accompaniment is marked *p* (piano) and features a series of chords in the left hand and a melody in the right hand.

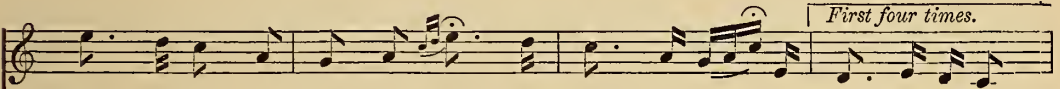
The second system continues the vocal line and piano accompaniment. The lyrics are:
 

There I met a bon - nie las - sie Keep - in' a' her yowes the - gi - ther.  
says "I tent these flee - cy flocks That feed a - mang the bloom - in' hea - ther.  
left her flocks at large to rove A - mang the bon - nie bloom - in' hea - ther.  
aye the bur - den o' the sang Was "O'er the muir a - mang the hea - ther."  
sea and sky! she shall be mine, The bon - nie lass a - mang the hea - ther.

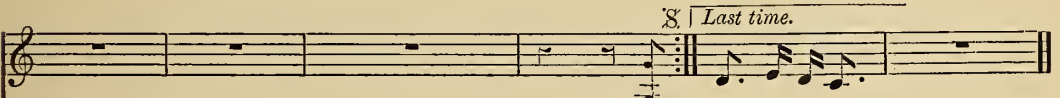
 The piano accompaniment includes a *cresc.* (crescendo) marking and concludes with a final chord.



O'er the muir a - mang the hea-ther, O'er the muir a - mang the hea-ther,  
 O'er the muir a - mang the hea-ther, O'er the muir a - mang the hea-ther, She  
 O'er the muir a - mang the hea-ther, O'er the muir a - mang the hea-ther, She  
 O'er the muir a - mang the hea-ther, O'er the muir a - mang the hea-ther, And  
 O'er the muir a - mang the hea-ther, O'er the muir a - mang the hea-ther, By



There I met a bon - nie las - sie Keep - in' a' . . her yowes the - gi - ther.  
 says "I tent these flee - cy flocks That feed a - mang the bloom - in' hea - ther."  
 left her flocks at large to rove, A - mang the bon - nie bloom - in' hea - ther.  
 aye the bur - den o' the sang Was - "o'er the muir a - mang the hea - ther."  
 sea and sky ! she shall be mine, The bon - nie lass a -



- 2. Says 5.-mang the heather.
- 3. We
- 4. While
- 5. She



# Bide ye yet.

Verses from "Herd's Collection," about 1786.  
*Moderato.*

Introduction for piano, 6/8 time signature. The music is in a single system with a treble and bass clef. It features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

First system of the song, including vocal line and piano accompaniment. The vocal line is in a single system with a treble clef. The piano accompaniment is in a single system with a treble and bass clef. The lyrics are:

1. Gin I had a wee house an' a can - ty wee fire, A bon - nie wee wi - fie to
2. When I gang a - field and come hame at e'en, I'll get my wee wi - fie fu'
3. \*I care na a but - ton for sack - fu's o' cash, Let wi - zen'd auld ba - che - lors
4. And if there should hap - pen e - ver to be A dif - frence be - tween my wee

Second system of the song, including vocal line and piano accompaniment. The vocal line is in a single system with a treble clef. The piano accompaniment is in a single system with a treble and bass clef. The lyrics are:

praise an' ad - mire, A bon - nie wee yar - die be - side a wee burn, Fare -  
neat and fu' clean, And a bon - nie wee bair - nie up - on her knee, That will  
think o' sic trash; Gi'e me my dear las - sie up - on my knee, A  
wi - fie and me, In hear - ty good humour, a' - though she be teas'd, I'll

Third system of the song, including vocal line and piano accompaniment. The vocal line is in a single system with a treble clef. The piano accompaniment is in a single system with a treble and bass clef. The lyrics are:

- well to the bo - dies that yam - mer and mourn.  
cry pa - pa or dad - dy to me. } Sae bide ye yet, and bide ye yet, Ye  
kiss o' her mouth is worth thousands to me. }  
kiss her and clap her un - til she be pleas'd. }

\* The 3rd verse is modern.

lit - tle ken what may be - tide ye yet ; Some bon - nie wee bo - dy may fa' to my lot, An' I'll

aye be can - ty wi' think - in' o't, wi' think - in' o't, wi' think - in' o't, An' I'll

*colla parte.*

*First three times.*

aye be can - ty wi' think - in' o't.

*f a tempo.*

*Fourth time.*

think - in' o't.

*a tempo.*

# Saw ye Johnnie Comin'?

1 "Saw ye Johnnie com-in'," quo' she,  
 2. 'Fee him, Fa-ther, fee him," quo' she,  
 4. "For weel do I lo'e him," quo' she,

*Moderato.*  
*mf* *sf* *p*

"Saw ye Johnnie com-in'; Saw ye Johnnie com-in'," quo' she, "Saw ye Johnnie  
 "Fee him, Fa-ther, fee him, Fee him, Fa-ther, fee him," quo' she, "Fee him, Fa-ther,  
 "Weel do I lo'e him, For weel do I lo'e him," quo' she, "Weel do I

com-in'; O saw ye John-nie com-in'," quo' she, "Saw ye John-nie com-in', Wi'  
 fee him; For he is a gal-lant lad And a weel do-in', And  
 lo'e him. O fee him, Fa-ther, fee him," quo' she, "Fee him Fa-ther, fee him; He'll

*cresc.*

his blue bon-net on his head, And his dog-gie rinnin'," quo' she, "And his dog-gie rin-nim'."  
 a' the wark a-bout the house Gaes wi' me when I see him," quo' she, "Gaes wi' me when I see him."  
 haud the plough, thrash in the barn, An' crack wi' me at e'en," quo' she, "Crack wi' me at e'en."

*f* *p* *f*



3. "What wad I do wi' him, hus-sy? What wad I do

*cresc.* *sf* FINE. *f* *p*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment (bottom two staves) starts with a series of chords in the left hand and a melodic line in the right hand. Dynamics include *cresc.*, *sf*, *FINE.*, *f*, and *p*.

wi' him? He's ne'er a sark up - on his back, And I hae nane to gi'e him." "I hae twa sarks in

*f* *p*

Detailed description: This system contains the next two lines of music. The vocal line continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with chords and a melodic line. Dynamics include *f* and *p*.

my kist neuk, And ane o' them I'll gi'e him; And for a merk o' mair fee Din-na stand

*cresc.* *f*

Detailed description: This system contains the next two lines of music. The vocal line continues with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment continues with chords and a melodic line. Dynamics include *cresc.* and *f*.

wi' him, Father, Din-na stand wi' him."

*mf* *p*

Detailed description: This system contains the final two lines of music. The vocal line continues with eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The piano accompaniment continues with chords and a melodic line. Dynamics include *mf* and *p*. The system ends with double bar lines and repeat signs.

# Auld Joe Nicholson's Bonnie Nannie.

Poetry by JAMES HOGG.  
*Moderato.*

*Tune probably by the Ettrick Shepherd.\**

Introduction for piano. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) section, ending with a piano (*p*) section.

The vocal melody line, written in a soprano clef, begins with the first line of lyrics.

1. The dai - sy is fair, the day - li - ly rare, The bud o' the rose is
2. Ae day she came out, wi'a ro - - sy blush, To milk her twa kye, sae
3. Her looks that stray'd o'er na - ture a - way, Frae bon - nie blue e'en sae
4. My heart lay beat - ing the flow - e - ry green, In quak - ing, quiv - er - ing
5. There's mo - ny a joy in this world be - low, An' sweet the hopes that to

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a simple bass line.

The vocal melody line continues with the second and third lines of lyrics.

sweet as it's bon-nie; But there ne'er was a flow-er, in gar - den or bow-er, Like  
 cou - thy and can-ny; I cow - er'd me down, at the back o' the bush, To  
 mild an' mel-low, Saw nae - thing sae sweet in na - ture's ar - ray, Though  
 a - gi - ta - tion, An' the tears cam' trick - lin' down frae my e'en Wi'  
 sing were un - can - ny, But of all the plea - sures I e - ver can know, There's

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

The vocal melody line continues with the final line of lyrics.

auld Joe Ni - chol - son's bon - nie Nan - nie.  
 watch the air o' my bon - nie Nan - nie.  
 clad in the morn - ing's gow - den yel - low. } O, my Nan - nie! My  
 per - fect love an' wi' ad - mi - ra - tion.  
 nane like the love of my bon - nie Nan - nie. }

Piano accompaniment for the third system, concluding the piece.

\* Perhaps altered by John Wilson, who first brought the song into notice.

dear lit - tle Nan - nie ! My sweet lit - tle nid - dle - ty nod - dle - ty Nan - nie ! There

ne'er was a flow - er, in gar - den or bow - er, Like auld Joe Ni - chol - son's

*First four times.*

bon - nie Nan - nie !

*f*

*Last time.*

bon - nie Nan - nie !

*p* *f* *p*

# He's ower the Hills.

Words from "The Scottish Minstrel."

Verses and Tune Modern, 1821.

*Allegro.*

He's ow - er the hills that I lo'e weel, He's ow - er the hills we daur - na

name, He's ow - er the hills a - yont Dun - blane, Wha soon will get his wel-come hame.

1. My fai - ther's gane to fight for him; My bri - thers win - na bide at  
 2. His right these hills, his right these plains; O'er High - land hearts se - cure he  
 3. Sae no - ble a look, sae princely an air, Sae gal - lant and bold, sae young and sae

hame ; My mi - ther greets and prays for them, And 'deed she  
 reigns ; What lads e'er did our lad - dies will do : Were I a  
 fair ; Oh did ye but see him, ye'd do as we've done : Hear him but

thinks they're no to blame. } He's ow - er the hills that I lo'e  
 lad-die I'd fol - low him too. }  
 ance, to his stan - dard ye'll run.

weel, He's ow - er the hills we daur - na name, He's ow - er the hills a - yont Dun-

- blane, Wha soon will get his wel - come hame.

# My Love's in Germanie.

Written by HECTOR MAONEIL.  
*Andante espressivo.*

Piano introduction in C major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p*, *cresc.*, *f*, and *p*.

Vocal entry with piano accompaniment. The vocal line begins with a repeat sign and a first ending bracket. The piano accompaniment starts with a *pp* dynamic and includes a *cresc.* marking. The lyrics are:

1. My love's in Ger - ma - nie, Send him hame, send him hame, My  
 2. He's brave as brave can be, Send him hame, send him hame, He's  
 3. Our faes are ten to three, Send him hame, send him hame, Our  
 4. He'll ne'er come ow'r the sea, Wil - lie's slain, Wil - lie's slain, He'll

Continuation of the vocal and piano parts. The piano accompaniment features a *pp* dynamic and a *cresc.* marking. The lyrics are:

love's in Ger - ma - nie, Send him hame. My love's in Ger - man - ie, Fight -  
 brave as brave can be, Send him hame. He's brave as brave can be, He wad  
 faes are ten to three, Send him hame. Our faes are ten to three, He maun  
 ne'er come ow'r the sea, Wil - lie's gane. He'll ne'er come ow'r the sea To his

Continuation of the vocal and piano parts. The piano accompaniment starts with a *mf* dynamic and includes a *p* marking. The lyrics are:

- ing for roy - al - ty, He may ne'er his Jean - ie see; Send him hame, send him hame, He may  
 ra - ther fa' than flee, But his life is dear to me; Send him hame, send him hame, But his  
 ei - ther fa' or' flee In the cause o' loy - al - ty; Send him hame, send him hame, In the  
 love and ain coun - trie, This warld's nae mair for me; Wil - lie's gane, Wil - lie's gane, This

ne'er his Jean - ie see, Send him hame.  
 life is dear to me, Send him hame.  
 cause o' loy - al - ty, Send him hame.  
 ward's nae mair for me, Wil-lie's slain.

FINE.

4. "Your love ne'er learnt to flee, Bon - nie dame, win-some dame, Your love ne'er learnt to flee, Winsome

dame ; Your love ne'er learnt to flee, But he fell in Ger - man - ie, Fight - ing

brave for loy - al - ty, . . . Mourn - fu' dame, bon - nie dame, Fight - ing

brave for loy - al - ty, Mourn-fu' dame.

Dal Segno  
al FINE.

# Row Weel, My Boatie.

(LORD REOCH'S DAUGHTER.)

Poetry by WALTER WEIR.

Tune by R. A. SMITH.

*Larghetto espressivo.*

Musical notation for the first system, featuring a treble and bass clef with a 6/8 time signature. The music includes dynamic markings *p* and *cresc.* and accents (>).

Musical notation for the second system, including dynamic markings *f*, *dim.*, *p*, and *pp*. The word "Row" is written at the end of the system.

weel, my boa - tie, row weel, Row weel, my mer - ry men a', For there's

Musical notation for the third system, including a dynamic marking *p*.

dule and there's wae in Glen - fiorich's bow'rs, And there's grief in my fa - ther's ha'. And the

Musical notation for the fourth system.



skiff it danc'd light on the mer - ry wee waves, And it flew o'er the wa - ter sae blue, . . . And the

wind it blew light, And the moon it shone bright, But the boa-tie ne'er reach'd Al-lan - dhu. O - -

- hon for fair El-len, O - hon ! O - hon for the pride of Strath-coe ! In the deep, deep sea, In the

salt, salt bree, Lord Re-och, thy El-len lies low. *rit.*

# Gala Water.

Poetry by BURNS, 1792.

*Allegro marcato.*

The piano introduction is written in G major and common time. It begins with a forte (*f*) dynamic and features a series of chords and moving lines in both the right and left hands. The right hand has a more active melodic line, while the left hand provides a steady harmonic accompaniment. The piece concludes with a piano (*p*) dynamic.

1. There's braw, braw lads on Yar - row braes, That wan - der through the bloom - ing  
3. Al-though his dad - die was nae laird, And though I hae na mic - kle

The piano accompaniment for the first two lines of lyrics is written in G major and common time. It begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic accompaniment. The piece concludes with a piano (*p*) dynamic.

hea - ther; But Yar - row braes nor Et - trick shaws Can match the lads o' Ga - la  
toch - er; Yet rich in kind - est, tru - est love, We'll tent our flocks by Ga - la

The piano accompaniment for the last two lines of lyrics is written in G major and common time. It begins with a piano (*p*) dynamic, features a forte (*sf*) dynamic, and concludes with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic accompaniment.

wa - ter, Braw, braw lads.  
wa - ter, Braw, braw lads.

2. But there is ane, a se - cret ane, A - boon them a' I lo'e him  
4. It ne'er was wealth, it ne'er was wealth, That coft\* con - tent - ment, peace, or

bet - ter ; And I'll be his, and he'll be mine, The bon - nie  
plea - sure ; The bands and bliss of mu - tual love, Oh, that's . . . the

lad o' Ga - la wa - ter, Braw, braw lads.  
chief - est world's plea - sure, Braw, braw lads.

*last time.*

\* Bought.

## Will ye go to the Ewe-bughts, Marion?

*Allegretto.*

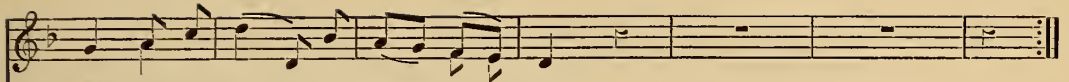
1. Will ye go to the ewe - bughts, Ma - rion, And wear in the  
 2. O Ma - rion's a bon - nie las - sie, The blithe blink's  
 3. I've nine milk ewes, my Ma - rion, A cow and a  
 4. And ye'se get a green sey\* a - pron, And waist-coat of the

sheep wi' . . . me? The sun shines sweet, my Ma - rion, But  
 in her . . . e'e; And fain wad I mar - ry my Ma - rion, Gin  
 brow - ny . . . quey;† I'll gi'e them a' to my Ma - rion,  
 Lon - don . broun, And vow! but ye will be va - p'ring, When-

nae half sae sweet as . . . thee, The sun shines sweet, my  
 Ma - rion wad mar - ry . . . me, And fain wad I mar - ry  
 Just on her bri - dal day, I'll gi'e them a' to my  
 - e'er . . . ye gang to the toun, And vow! but ye will be

\* A home-made woollen stuff.

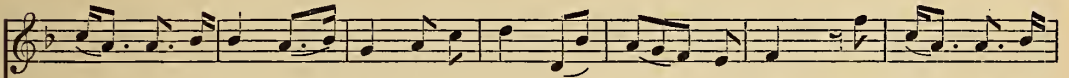
† A heifer.



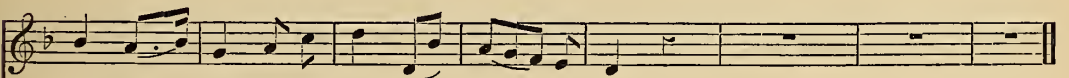
Ma - rion, But nae half so sweet as thee.  
Ma - rion, Gin Ma - rion wad mar - ry me.  
Ma - rion Just on her bri - dal day.  
va - p'ring, Whene'er.... ye gang to the toun.



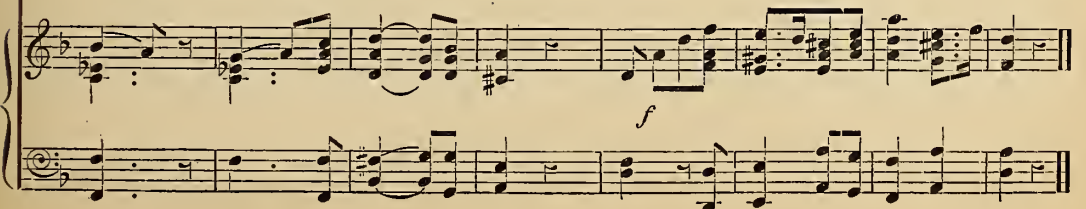
5. I'm young and stout, my Ma - rion, Nane dan - ces like me on the green; And



gin ye for-sake me, Ma - rion, I'll e'en draw up... wi' Jean, And gin ye for -



- sake me, Ma - rion, I'll e'en draw up... wi' Jean.



# Barbara Allan.

*Traditional in Dumfriesshire.*

*Larghetto.*

*p* *cresc.* *sf* *p*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (p), crescendo (cresc.), sforzando (sf), and piano (p).

1. It was in and a-bout the Mart' - mas time, When the green leaves were a  
 4. "It's oh, I'm sick, I'm ve - ry, ve-ry sick, And it's a' for Bar - b'ra  
 7. And slow - ly, slow - ly rase she up, And slow - ly, slow - ly

The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs). Dynamics include piano (p).

fall - in', That Sir John Graeme of the west coun - trie Fell in love wi' Bar - b'ra  
 Al - lan!" "Oh the bet - ter for me ye'll ne - ver be, Tho' your heart's bluid were a  
 left him, And sigh - ing said "She could na stay, Since death of life had

The vocal line continues on a single staff. The piano accompaniment continues on two staves. Dynamics include piano (p).

Al - lan. 2. He sent his man down thro' the toun, To the  
 spil - lin'." 5. "O din - na yemind, young man," she said, "When the  
 reft him." 8. She had na gane a mile but twa, When she

The vocal line concludes on a single staff. The piano accompaniment concludes on two staves. Dynamics include piano (p).

place where she was dwal - lin' : "O haste and come to my mas - ter dear, Gin  
 red wine ye were fil - lin', That ye made the healths go round and round, And  
 heard the deid - bell knel - lin', And ev - 'ry .jow that the deid - bell gi'ed, It cried

ye be Bar - b'ra Al - lan." 3. O hoo - ly, hoo - ly,  
 slich - tit Bar - b'ra Al - lan." 6. He turn'd his face un -  
 "Woe to Bar - b'ra Al - lan." 9. "O mo - ther, mo - ther,

rase she up To the place where he was ly - in', And when she drew the cur - tain by—"Young  
 - - to the wa', And death was with him deal - in', "A - dieu, a - dieu, my dear friends a', And be  
 make my bed, And make it soft and nar - row, Since my love died for me to - day, I'll

man, I think ye're dy - in'."  
 kind to Bar - b'ra Al - lan."  
 die for him to - mor - row."

# There'll Never be Peace till Jamie comes Hame.

Poetry by BURNS, 1791.

Tune altered from "There are few good fellows."

*Andante mesto.*

*mf* *f* *sf* *p* *pp*

1. By yon cas - tle wa', at the close o' the day I  
 2. My se - ven braw sons . . for Ja - mie drew sword, And

*sf*

heard a man sing, tho' his head it was gray; And as he was sing - ing the  
 now I greet\* round their green beds in the yird;† It brak' the sweet heart o' my

*mf*

tears fast down came, There'll ne - ver be peace till Ja - mie comes hame.  
 faith - fu' auld dame-- There'll ne - ver be peace till Ja - mie comes hame.

*pp* *pp* *f*

\* Weep. † Earth.



The Church is in ru - ins, the State is in jars ; De -  
Now life is a bur - den that bows . . me down, Since

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part includes dynamic markings: *f* (forte) at the beginning, *pp* (pianissimo) in the second measure, and *sf* (sforzando) in the fourth measure. The vocal line begins with a rest in the first measure, followed by the lyrics.

lu - sions, op - press - ions, and mur - der - ous wars ; We dare na weel  
I tint\* my bairns, and he tint his crown ; But till my last

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the fourth measure. The vocal line continues with the lyrics.

say't, tho' we ken wha's to blame— There'll ne - ver be peace till  
mo - ment my words are the same— There'll ne - ver be peace till

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *p* (piano) in the fourth measure and *pp* (pianissimo) in the fifth measure. The vocal line continues with the lyrics.

Ja - mie comes hame.  
Ja - mie comes hame.

The fourth system features a vocal line with two endings. The first ending is marked "1st time." and the second is marked "2nd time." The piano accompaniment includes dynamic markings of *f* (forte) in the first and third measures, and *p* (piano) in the second measure. The system concludes with a double bar line.

\* Lost.

# Bonnie Mary Hay.

Written by ARCHIBALD CRAWFORD.

Tune by R. A. SMITH.

*Allegretto.*

*mf* *cresc.* *f* *p* *>*

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from mezzo-forte (mf) to piano (p), with a crescendo (cresc.) and an accent (>) marking.

1. Bonnie Ma-ry Hay, I will lo'e thee yet, For thy e'e is the slae, and thy hair is the  
 3. Bonnie Ma-ry Hay, will ye gang wi' me When the sun's in the west to the haw - thorn

The piano accompaniment for the first two lines of lyrics consists of two staves. The right hand continues the melody from the introduction, and the left hand provides a steady harmonic accompaniment with chords and moving lines.

jet; The snaw is thy skin, and the rose is thy cheek, O bonnie Ma-ry Hay, I will lo'e thee  
 tree? To the haw-thorn tree in the bonnie ber-ry den, And I'll tell you Ma-ry how I lo'e you

The piano accompaniment for the last two lines of lyrics consists of two staves. The right hand continues the melody, and the left hand provides a steady harmonic accompaniment. The piece concludes with a final chord in the left hand.

yet.  
then.

2. Bon-nie Ma-ry Hay, it's ha-li-day to me When thou art  
4. Bon-nie Ma-ry Hay, thou maunna say me nay, But come to the

*f* > *p*

cou - thie, kind, and free; There's nae cloud in the lift nor storm in the  
bow'r by the haw - thorn brae; But come to the bow'r and I'll tell ye a' what's

sky, My bon - nie Ma - ry Hay, when thou art nigh.  
true, O Ma - ry, I can ne'er lo'e ane but you.

*cresc.*

*f* *dim.* *p*

# She's Fair and Fause.

Poetry by BURNS, 1792.

Tune—"The Lads of Leith."

*Andante con sdegno.*  
*pp*

*mf* *p* *f sf*

1. She's fair and fause that caus-es my smart, I lo'ed her mei-kle and lang; . . . She's

*p* *>*

bro - ken her vow, she's bro - ken my heart, And I may e'en gae hang. A

*f* *>*

cui<sup>\*</sup> cam' in wi' routh o' gear,<sup>†</sup> And I hae tint<sup>‡</sup> my dear - est dear; But

*mf* *p*

\* Fool.

† Abundance of wealth

‡ Lost.

wo - man is but world's gear, Sae let the bon - nie lass gang.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "wo - man is but world's gear, Sae let the bon - nie lass gang." The piano accompaniment starts with a bass clef and a key signature of one sharp. Dynamics include a forte (*f*) marking above the vocal line and a piano (*p*) marking above the piano accompaniment.

2. Wha - e'er ye be that wo - man love, To this be ne - ver blind, . . Nae

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "2. Wha - e'er ye be that wo - man love, To this be ne - ver blind, . . Nae". The piano accompaniment features a piano (*p*) dynamic marking.

fer - lie\* 'tis, tho' fic - kle she prove, A wo - man has't by kind. O wo - man love - ly!

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "fer - lie\* 'tis, tho' fic - kle she prove, A wo - man has't by kind. O wo - man love - ly!". The piano accompaniment features a forte (*f*) dynamic marking and a mezzo-forte (*mf*) dynamic marking.

wo - man fair! An an - gel form's faun to thy share; 'Twad been o'er mei - kle to

The fourth system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "wo - man fair! An an - gel form's faun to thy share; 'Twad been o'er mei - kle to". The piano accompaniment features a piano (*p*) dynamic marking.

gi'en thee mair - I mean an an - gel mind.

The fifth and final system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "gi'en thee mair - I mean an an - gel mind." The piano accompaniment features a forte (*f*) dynamic marking, a sforzando (*sf*) dynamic marking, a piano (*p*) dynamic marking, and a pianissimo (*pp*) dynamic marking.

\* Wonder

# O, wha is She that Lo'es me?

Poetry by BURNS, 1796.

Tune—"Morag."

1. O, wha is she that lo'es me, And  
2. If thou hadst heard her talk-ing, And

*Allegretto affettuoso.*

*p cresc. f p*

has my heart a - keep - ing? O, sweet is she that lo'es me, As dews o' sim - mer  
thy at - ten - tions plight - ed, That il - ka bo - dy talk - ing, But her by thee is

*cre - - - - - scen*

weep - ing, In tears the rose - buds steep - ing! O, that's the las - sie o' my heart, My  
slight - ed, And thou art all de - light - ed; O, that's the las - sie o' my heart, My

*do. f p*

las - sie e - ver dear - er; O, that's the queen of wo - man - kind, And ne'er a ane to peer her.  
las - sie e - ver dear - er; O, that's the queen of wo - man - kind, And ne'er a ane to peer her.

*mf*

If thou shalt meet a las - sie, In  
If thou hast met this fair one, When

*mf* *f* *p*

grace and beau - ty char - ming, That e'en thy cho - sen las - sie, Ere - while thy breast sæ  
- frae her thou hast par - ted, If ev' - ry o - ther fair one, But her, thou hast de -

*p*

warm - ing, Had ne'er sic pow'rs a - larm - ing; } O, that's the las - sie o' my heart, My  
ser - ted, And thou art bro - ken heart - ed. }

*fp*

las - sie e - ver dear - er; O, that's the queen of wo - man - kind, And ne'er a ane to

peer her.

*mf* *f* *p*

# Wha will ride wi' gallant Murray?\*

Poetry from "Hogg's Jacobite Relics."

Tune—"Crowdy."

*Allegro marziale.*

*ff*      *sf*                                      *f*      *f*

1. Wha will ride wi' gal - lant Mur - ray? Wha will ride wi' Geor - ge's sel'? He's the  
 2. Ev - 'ry faith - ful Mur - ray fol - lows, First of he - roes, best of men; Ev - 'ry

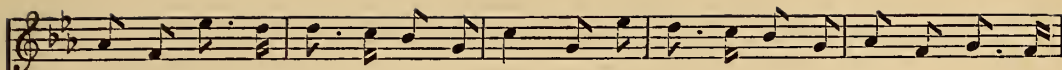
*fp*                                      *fp*                                      *fp*

flow'r o' a' Glen - is - lay, And the dar - ling o' Dun - kel'. See the white rose in his  
 true and trus - ty Stew - art Blythe - ly leaves his na - tive glen. Men - zies, he's our friend and

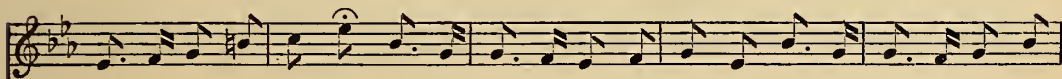
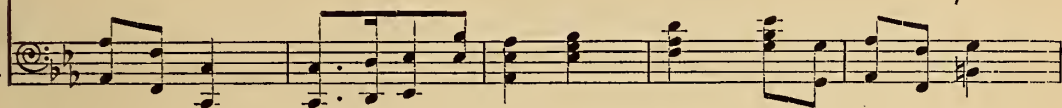
*p*    *f*

\* Lord George Murray, son of the first Duke of Athole, joined Prince Charles's standard at Perth in 1745, and was appointed Lieutenant General of his forces. After Culloden he was attainted of high treason, but escaped to the continent. On his arrival at Rome in 1747 he was received with great distinction by Prince Charles, who fitted up an apartment in his own palace for him.

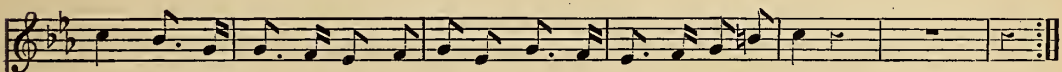
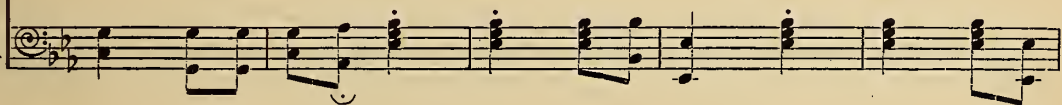
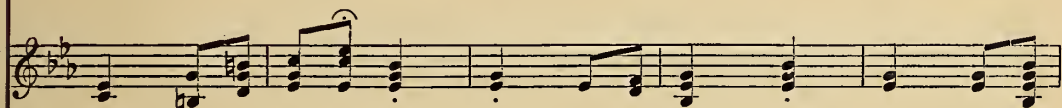




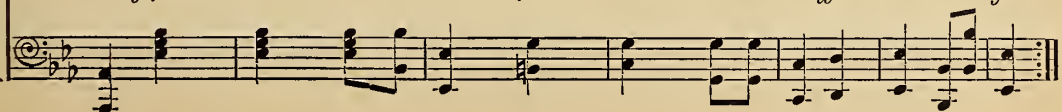
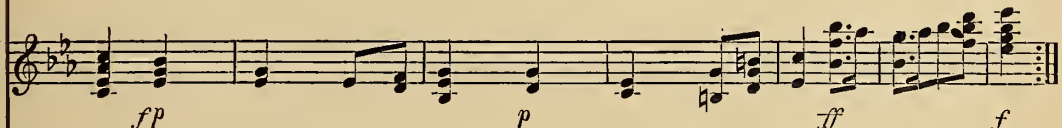
bon - net, See his ban - ner o'er the Tay, His gude sword he now has drawn it, And has  
bro - ther, Gask and Strow - an are na slack, No - ble Perth has ta'en the field, And a' the



flung the sheath a - way. Oh! wha will ride wi' gal - lant Mur - ray? Wha will ride wi' Geor - ge's  
Drummonds at his back. Then let us ride wi' gal - lant Mur - ray, Let us fight for Char - lie's



sel? He's the flow'r o' a' Glen - is - lay, And the dar - ling o' Dun - kel'.  
crown! From the right we'll ne - ver sun - der Till we bring the ty - rants down.



# Flora Macdonald's Lament.

Poetry after the Gaelic by JAMES HOGG.

Tune by NIEL GOW, JUN.

*Larghetto espressivo, pp*

*mf*

1. Far o - ver the hills of the hea - ther sae green, An' down by the  
 2. "The moor - cock that craws on the brow of Ben Connal, He kens o' his  
 3. "The tar - get is torn from the arms of the just; The hel - met is

*p*

cor - rie that sings to the sea, The bon - nie young Flo - ra sat sigh - ing a -  
 bed in a sweetmos - sy hame; The ea - gle that soars o'er the cliff of Clan -  
 cleft on the brow of the brave; The clay - more for e - ver in dark - ness must

- lane, The dew on her plaid and the tear in her e'e. She look'd at a  
 - ronald, Un - aw'd and un - hun - ted, his ey - rie can claim. The so - lan can  
 rust; But red is the sword of the stranger and slave. The hoof of the

boat, with the breez - es that swung A - way on the wave, like a bird of the  
 sleep on his shelve of the shore, The cor - mo - rant roost on his rock of the  
 horse and the foot of the proud Have trod o'er the plumes on the bon - net of

8

main ; And aye as it les - sen'd she sigh'd and she sung, "Fare-well to the  
 sea ; But oh ! there is one whose hard fate I de - plore, Nor house, ha', nor  
 blue ; Why slept the red bolt in the breast of the cloud, When ty - ran - ny

lad I shall ne'er see a - gain ! Fare - well to my he - ro, the gal - lant and  
 hame in his coun - try has he. The con - flict is past, and our name is no  
 re - vell'd in blood of the true ? Fare - well, my young he - ro, the gal - lant and

young, Farewell to the lad I shall ne'er see a - gain !"  
 more ; There's nought left but sor - row for Scot - land and me."  
 good, The crown of thy fa - thers is torn from thy brow !"

*p* *f*

# O wha's at the Window?

Poetry by ALEXANDER CARLILE.  
*Allegretto moderato.*

Tune by R. A. SMITH.

Introduction for piano. The music is in 6/8 time with a key signature of two sharps (D major). It begins with a piano (*fp*) dynamic, followed by a crescendo (*cresc.*) to a forte (*f*) dynamic, then a piano (*p*) dynamic. The piece concludes with a pedal point (*Ped.*) and an asterisk (*\**) indicating a repeat or specific performance instruction.

1. O wha's at the win - dow, wha, . . wha? O wha's at the win - dow, wha, . . wha? Wha but  
 3. Bri - dal maidens are braw, . . braw, Bri - dal maidens are braw, . . braw; But the  
 5. It's no that she's Jamie's a - va, a - va, It's no that she's Jamie's a - va, a - va; That my

Piano accompaniment for the first vocal line. The music is in 6/8 time with a key signature of two sharps. It begins with a piano (*p*) dynamic and continues with a steady accompaniment.

blythe Ja-mie Glen, He's come sax miles and ten, To tak' bon-nie Jean - ie a - wa', a - wa', To  
 bride's mo-dest e'e And warm cheek are to me 'Bune pearlins and brooches and a', and a', 'Bune  
 heart is sae ee - rie When a' the lave's cherie, But it's just that she'll aye be a - wa', a - wa', It's

Piano accompaniment for the second vocal line. The music is in 6/8 time with a key signature of two sharps. It features a forte (*sf*) dynamic and continues with a steady accompaniment.

tak' bon - nie Jean - ie a - wa'. . . .  
 pear - lins and brooch - es and a'. . . .  
 just that she'll aye be a - wa'. . . .

Piano accompaniment for the final vocal line. The music is in 6/8 time with a key signature of two sharps. It begins with a *colla voce* instruction, followed by *a tempo*. The piece concludes with a piano (*f*) dynamic, a decrescendo (*dim.*), and a *FINE.* marking. Pedal points (*Ped.*) and asterisks (*\**) are used throughout the final section.

2. He has plight - ed his troth, and a', and a', Leal love . . . to gi'e, and  
 4. There's mirth on the green, in the ha', the ha', There's mirth on the green, in the

*p*

a', and a', And sae has she dune, By a' that's a - bune, For he  
 ha', the ha', There's laugh - ing, there's quaff - ing, There's jest - ing, there's daffing, And the

lo'es her, she lo'es him, 'bune a', 'bune a', He lo'es her, she lo'es him 'bune  
 bride's fa - ther's blyth-est of a', of a', And the bride's fa - ther's blyth - est of

*sf* *colla voce.*

a'. . . . .  
 a'. . . . .

*a tempo.* *dim.* *p* *Ped.* *Dal Segno S. al Fine.\**  
*cresc.* . . . . . *f*

# When the Kye comes Hame.

Poetry by JAMES HOGG.

Tune altered from "Shame fa' the Gear."

*p*

1. Come, all ye jol-ly shep-herds That whistle thro' the glen, I'll tell ye o' a se-cret That  
 3. See yon-der paw-kie shep-herd That lin-gers on the hill, His ewes are in the fauld And his

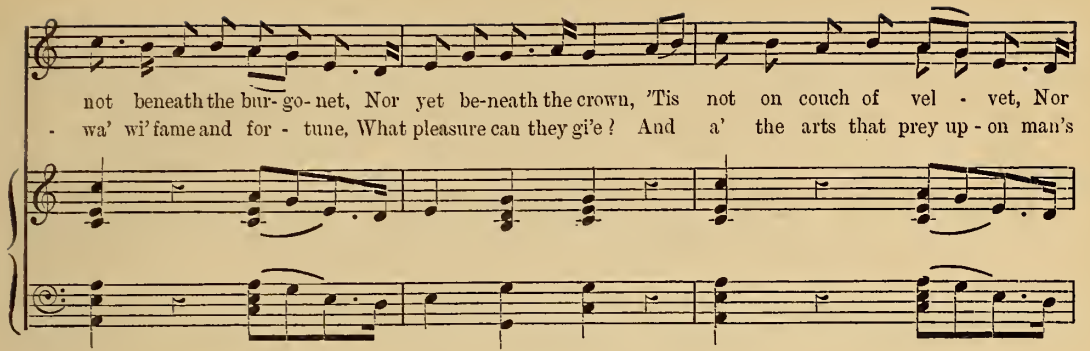
*p*

cour-tiers din-na ken; What is the greatest bliss That the tongue o' man can name? 'Tis to  
 lambs are ly-ing still; But he dow-na gang to bed, For his heart is in a flame To

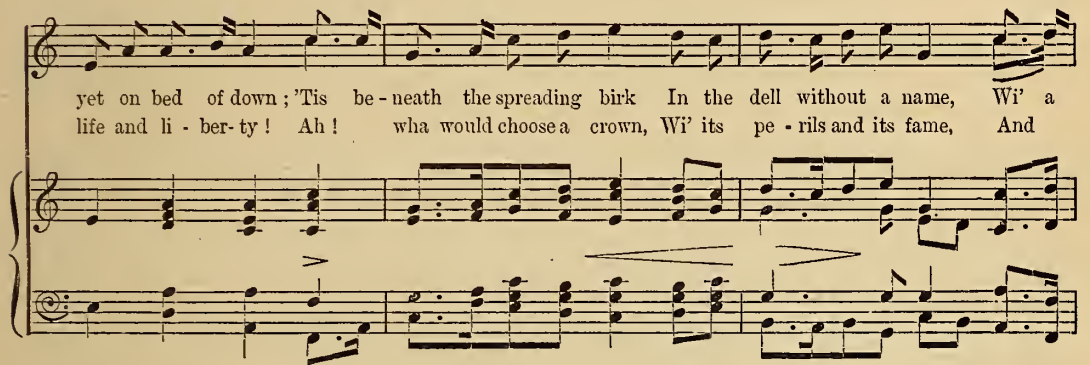
woo a bonnie las-sie When the kye comes hame, When the kye comes hame, When the kye comes hame, 'Tween the  
 meet his bonnie las-sie When the kye comes hame, When the kye comes hame, When the kye comes hame, 'Tween the

gloam-in' and the mirk, When the kye comes hame. 2. 'Tis  
 gloam-in' and the mirk, When the kye comes hame. 4. A -

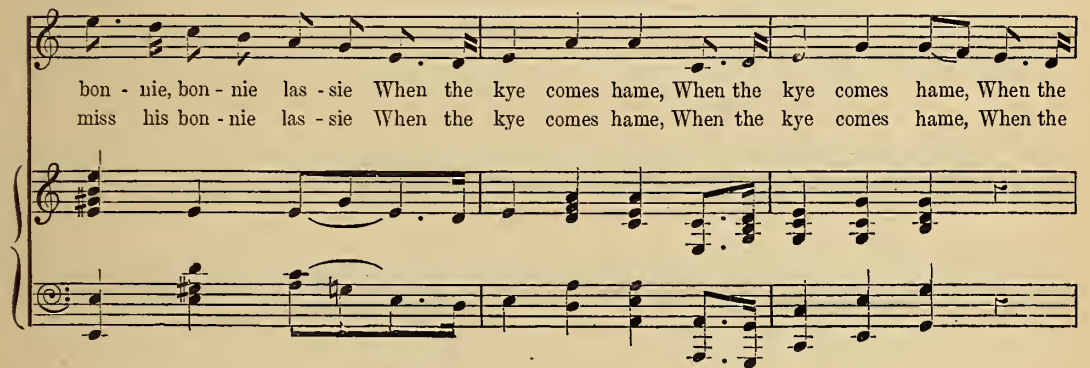
*f*



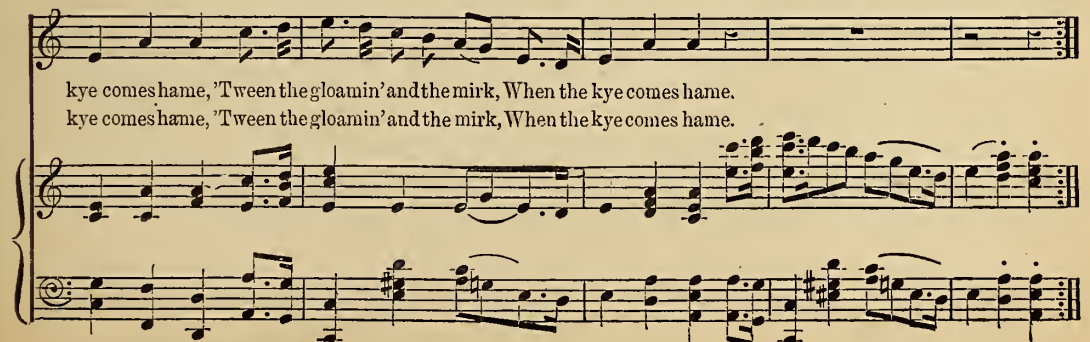
not beneath the bur-go-net, Nor yet be-neath the crown, 'Tis not on couch of vel - vet, Nor  
- wa' wi' fame and for - tune, What pleasure can they gi'e? And a' the arts that prey up - on man's



yet on bed of down; 'Tis be - neath the spreading birk In the dell without a name, Wi' a  
life and li - ber - ty! Ah! wha would choose a crown, Wi' its pe - rils and its fame, And



bon - nie, bon - nie las - sie When the kye comes hame, When the kye comes hame, When the  
miss his bon - nie las - sie When the kye comes hame, When the kye comes hame, When the



kye comes hame, 'Tween the gloamin' and the mirk, When the kye comes hame.  
kye comes hame, 'Tween the gloamin' and the mirk, When the kye comes hame.

## Lucy's Flittin'.

Poetry by W. LAIDLAW.  
Moderato.

Tune by R. A. SMITH.

Introduction for piano. The music is in 6/8 time and consists of two staves. The right hand features a melodic line with a trill (tr) and a fermata. The left hand provides a harmonic accompaniment. Dynamics include piano (p), crescendo (cresc.), and forte (f).

First system of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 1. 'Twas when the wan leaf frae the birk tree was fa' - in', And Mar - tin - mas 2. She gaed by the sta - ble where Ja - mie stan - nin'; Right sair was his 3. "O what is't that pits my puir heart in a flut - ter? An' what gars the 4. Wi' the rest o' my claes I hae row'd up the rib - bon, The bon - nie blue 5.\*The lamb likes the gow - an, wi' dew when it's drou - kit, The hare likes the

Second system of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: dow - ie had wound up the year, That Lu - cy row'd up her wee kist, wi' her kind heart the flit - tin' to see; "Fare ye weel, Lu - cy," quo' Ja - mie, an' tear come sae fast to my e'e? If I was na et - tled to be o - nie rib - bon that Ja - mie ga'e me; Yes - treen when he ga'e me't an' saw I was brake, an' the braird on the lea; But Lu - cy likes Ja - mie, she turn'd an' she

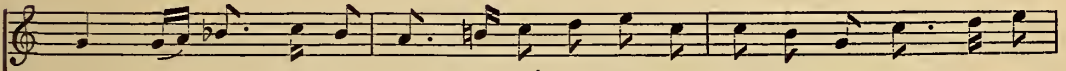
Third system of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: a' in't, And left her auld mas - ter and nei - bours sae dear. For Lu - cy had ran in; The ga - ther - in' tears trick - led fast frae his e'e. As down the burn - bet - ter, Then what gars me wish o - nie bet - ter to be? I'm just like a sab - bin', I'll ne - ver for - get the wae blink o' his e'e. Tho' now he said look - it, She thought the dear place she wad ne - ver mair see. Ah! weel may young

\* The last eight lines are by James Hogg.

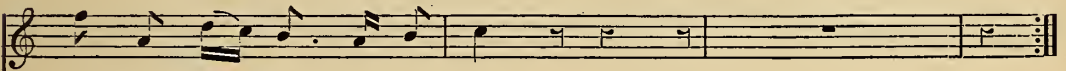




serv'd in the glen a' the sim-mer; She cam' there be - fore the flow'r bloom'd on the  
- side she gaed slow wi' her flit - tin', "Fare ye weel, Lu - cy," was il - ka bird's  
lam-mie that lo - ses its mi - ther; Nor mi - ther nor frien' the puir lam - mie can  
nae-thing but "Fare ye weel, Lu - cy," It made me I nei - ther could speak, hear, nor  
Ja - mie gang dow - ie an' cheer-less, An' weel may he greet on the bank o' the



pea; An or - phan was she, an' they had been gude till her: Sure that was the  
sang; She heard the crow say - in't, high on the tree sit - tin', An' ro - bin was  
see; I fear I hae tint my bit heart a' the - gi - ther, Nae won - der the  
see; He could - na say mair than just "Fare ye weel, Lu - cy," Yet that I will  
burn; His bon - nie sweet Lu - cy, sae gen - tle an' peer-less, Lies cauld in her



thing brought the tear to her e'e.  
chir - pin't the brown leaves a - mang.  
tear fa's sae fast frae my e'e.  
mind till the day that I dee."  
grave, an' will ne - ver re - turn.



# Will ye no Come Back Again?

Poetry from "Hogg's Jacobite Relics."

*Andante.*

The piano introduction is in 2/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). There are triplets in the left hand towards the end of the introduction.

1. Roy - al Char-lie's\* now a - wa', Safe - ly o'er the friend - ly main, Mo - ny a heart will  
 2. When'er I hear the ma - vis sing Un - to the ev'n-ing sink - ing down, Or merle that makes the

The piano accompaniment for the first two lines of the song is in 2/4 time. It consists of chords in the right hand and a simple bass line in the left hand. The dynamic is marked *p* (piano).

break in twa Should he ne'er come back a-gain.  
 woods to ring, To me they hae nae i-ther sound, than } Will ye no come back a - gain ?

The piano accompaniment for the third line of the song continues with chords in the right hand and a bass line in the left hand.

Will ye no come back a-gain? Bet - ter lo'ed ye ne'er can be, And will ye no come back a-gain ?

The piano accompaniment for the final line of the song features dynamics of *mf* (mezzo-forte), *p* (piano), *f* (forte), *p* (piano), and *f* (forte). It includes triplets in the right hand.

\* Frequently sung "Bonnie Charlie."

3. The hills he trod were a' his ain, The bed be-neath the  
4. Sweet's the lave-rock's note and lang, Lil - ting wild - ly

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a double bar line and repeat signs, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed above the piano part.

birk - en tree, The bush that hid him on the plain, There's nane on earth can claim but he.  
up the glen, And aye the o'er-word o' his sang Is "Will ye no come back a - gain?"

The second system continues the vocal line and piano accompaniment. The vocal line has a similar structure to the first system, with a double bar line and repeat signs. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part.

Will ye no come back a - gain? Will ye no come back a - gain? Bet - ter lo'ed ye

The third system continues the vocal line and piano accompaniment. The vocal line has a similar structure to the first system, with a double bar line and repeat signs. The piano accompaniment continues with chords and moving lines. Dynamic markings of *mf* and *p* are placed above the piano part.

ne'er can be, And will ye no come back a - gain?

The fourth system continues the vocal line and piano accompaniment. The vocal line has a similar structure to the first system, with a double bar line and repeat signs. The piano accompaniment continues with chords and moving lines. Dynamic markings of *f* (forte) and *p* are placed above the piano part.

# Thou Bonnie Wood o' Craigielea.

Written by ROBERT TANNAHILL.

Tune by JAMES BARR.

*Andante.*

*p* *cresc.* *f* *p*

The piano introduction is in 2/4 time, starting with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand. The dynamics increase through *cresc.* and *f* before returning to *p* at the end.

1. Thou bon - nie wood o' Crai - gie - lea, Thou bon - nie wood o' Crai - gie - lea, Near

*p*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part has a steady eighth-note accompaniment. The dynamic is marked *p*.

thee I spent life's ear - ly day, And won my Ma - ry's heart in thee.

*p*

The second line continues the vocal melody and piano accompaniment. The dynamic remains *p*.

2. The broom, the brier, the bir - ken bush, Bloom bon - nie o'er thy flow - 'ry lea, And  
 3. Far o'er thy dark green plan - tin's shade The cush - at croo - dles am - 'rous - ly, The  
 4. A - wa', ye thought - less, mur - d'ring gang Wha tear the nest - lin's ere they flee, They'll  
 5. When win - ter blows in slee - ty show'rs Frae aff the nor - land hills sae hie, He  
 6. Tho' fate should drag me south the line, Or o'er the wide At - lan - tic sea, The

The verses are set to a piano accompaniment that changes to a 3/4 time signature. The piano part features a steady eighth-note accompaniment. The dynamic is marked *p*.

a' the sweets that ane can wish Frae Na - ture's hand are strew'd on thee.  
ma - vis down thy bugh - ted glade Gars e - cho ring frae ev - 'ry tree.  
sing - you yet a can - ty sang, Then oh! in pi - ty let them be.  
light - ly skiffs thy bon - nie bow'rs, As laith to harm a flow'r in thee.  
hap - py hours I'll e - ver mind That I in youth hae spent in thee.

*f* *p*

Thou bon - nie wood o' Crai - gie - lea, Thou bon - nie wood o'

Crai - gie - lea, Near thee I spent life's ear - ly day, And

*f* *p*

won my Ma - ry's heart in thee.

# The Bonnets o' Bonnie Dundee.

Poetry by SIR WALTER SCOTT, from the "Doom of Devergoil."

Tune—"The Band at a distance."

*Allegro marziale.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a series of eighth notes, followed by a more complex rhythmic pattern. The left hand starts with a bass clef and a 6/8 time signature, playing a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

1. To the Lords of Con - ven - tion 'twas Cla - verhouse spoke, Ere the King's crown go down there are  
 3. There are hills beyond Pentland, and lands be - yond Forth, If there's Lords in the South, there are

The first system shows the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in a bass clef with a key signature of two flats and a 6/8 time signature. Dynamics include *fp* (fortissimo piano).

crowns to be broke ; So each Ca - va - lier who loves ho - nour and me, Let him fol - low the bonnets o'  
 Chiefs in the North, There are brave Duinne - was - sals, three thousand times three, Will cry " Hey for the bon - nets o'

The second system continues the vocal line and piano accompaniment. Dynamics include *fp* (fortissimo piano).

Bon - nie Dun-dee. } Come fill up my cup, come fill up my can, Come sad - dle my hors - es and  
 Bon - nie Dun-dee." }

The third system continues the vocal line and piano accompaniment. Dynamics include *fp* (fortissimo piano).

call out my men ; Un - hook the West Port and let us go free, For it's up with the bon - nets o'

The fourth system concludes the vocal line and piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Bon - nie Dun-dee. 2. Dun - dee, he is mount-ed, he  
4. Thena - wa' to the hills, to the

rides up the street, The bells they ring backward, the drums they are beat, But the Provost (douce man) said "Just  
lea, to the rocks, Ere I own a u - sur - per I'll crouch wi' the fox, And trem-ble, false Whigs, in the

e'en let it be, For the town is weel rid o' that deil o' Dun-dee." } Come fill up my cup, come  
midst o' your glee, Ye hae no seen the last o' my bon-nets and me. }

fill up my can, Come sad-dle my hors-es and call out my men, Un - hook the West Port and

let us go free, For it's up with the bon-nets o' Bon-nie Dundee.

# My Tocher's the Jewel.

Poetry by BURNS, 1792.

Tune altered from "The mucking o' Geordie's byre."

*Allegretto.*

\* O mei-kle thinks my luvè o' my beau-ty, And mei-kle thinks my luvè o' my kin ; But  
 1. O mei - kle thinks my luvè o' my beau-ty, And mei - kle thinks my luvè o' my kin ; But

little thinks my luvè I ken brawlie,  
 lit - tle thinks my luvè I ken brawlie, My toch - er's the jew - el has charms for him. It's

a' for the ap - ple he'll nou-rish the tree ; It's a' for the hin - ney he'll cher-ish the bee ; My

laddie's sae mei-kle in luvè wi' the sil - ler, He can - na hae luvè to spare for me.

\* Two modes of adapting the words of this song to the melody are given ; the upper one is that in general use in Scotland.



2. Your prof - fer o' luv'e's an ar - le pen-ny, My

*sf* *p*

tocher's the bar - gain ye wad buy; But an ye be craf - ty I am cunnin', Sae

ye wi' an - i - ther your for - tune maun try. Ye're like to the tim - mer o' yon rot - ten wood, Ye're

*f*

like to the bark o' yon rot - ten tree, Ye'll slip frae me like a knot - less thread, And ye'll

crack your cre - dit wi' mae than me.

*f* *sf*

# The Piper o' Dundee.\*

Verses from "Hogg's Jacobite Relics."

Tune—"The Drummer."

*Allegro.*

1. The Pi - per came to our town, To  
 our town, to our town, The Pi - per came to our town, And he play'd bon - ni -  
 - lie. He play'd a spring the Laird to please, A spring brent new frae yont the seas; And  
 then he gae his bags a heeze, And play'd an - i - ther key. And was na he a  
 ro - guy, a ro - guy, a ro - guy, And was na he a ro - guy, The

\* Carnegie, Laird of Finhaven, is thus satirically named. He fled from the battle of Sheriffmuir, and afterwards abandoned the Jacobite for the opposite cause.

Pi - per o' Dun - dee.

2. He play'd "The wel - come  
3. He play'd "The Kirk," he

o'er the main," And "Ye'se be fou and I'se be fain," And "Auld Stu - art's back a - gain," Wi' play'd "The Queir," "The Mul - lin Dhu" and "Che - va - lier," And "Lang a - way, but wel - come here," Sae

muc - kle mirth and glee. } And was na he a ro - guy, A ro - guy, a  
sweet, sae bon - ni - lie. }

ro - guy, And was na he a ro - guy, The Pi - per o' Dun - dee.

*1st time.*

*Last time.*

- dee.

# Tam Glen.

Poetry by BURNS, 1790.

Tune—"Tam Glen."

1. My heart is a - break-in', dear tit - tie, Some  
 3. Low - rie the Laird o' Dru - mel - ler, "Gude  
 5. dad - die says, gin I'll for - sake him, He'll

*Allegretto scherzando.*  
*p*

coun - sel un - to me come len'; To an - ger them a' is a pi - ty, But  
 day to you," cuif!† he comes ben; He brags and he blaws o' his sil - ler, But  
 gi'e me gude hun - der marks ten; But if it's or - dain'd I maun take him, Oh,

what will I do wi' Tam Glen? 2. I'm think - in', wi' sic a braw fal - low, In  
 when will he dance like Tam Glen? 4. My min - nie does con - stant - ly deave ‡ me, And  
 wha will I get but Tam Glen? 6. Yes - treen at the va - len - tine's deal - in', My

*fp*

puir - tith\* I might mak' a fen'; What care I in rich - es to wal - low, If  
 bids me be - ware o' young men; They flat - ter, she says, to de - ceive me, But  
 heart to my mou' gi'ed a steu'; For thrice I drew ane with - out fail - in', And

\* Poverty.

† Ninny.

‡ Deafen.

I maun-na mar-ry Tam Glen?  
 wha can think sae o' Tam Glen?  
 thrice it was writ-ten—Tam Glen!

3. There's  
 5. My  
 7. The

*fp* *f* *sf p*

7. last Hal-low-eeen I was wauk-in' My drou-kit sark sleeve as ye ken, His

*pp* *pp*

like-ness cam' up the house stauk-in', An'the ve-ry gray breeks o' Tam Glen! 8. Come

*fp*

*Poco lento.*  
 coun-sel, dear tit-tie! don't tar-ry—I'll gi'e ye my bon-nie black hen Gif

*pp* *sf*

ye will ad-vice me to mar-ry The lad I lo'e dear-ly—Tam Glen!

*pp* *f* *p*

## Last May a Braw Wooer.

Poetry by BURNS, 1787.  
Allegretto.

Tune—"The Lothian Lassie."

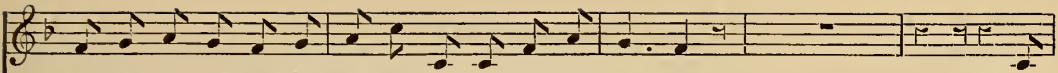
1. Last May a braw woo - er cam' down the lang glen, And sair wi' his love he did  
3. A weel-stock - it mai - lin\* him - sel' o't the Laird, And mar-riage aff hand, was his  
5. But a' the next week, as I fret - ted wi' care, I gaed to the tryst o' Dal -  
7. I spier'd for my cou - sin, fu' cou - thie † and sweet, Gin she had re - cov - er'd her

deave me; I said there was nae-thing I ha - ted like men; The deuce gae wi' him to be -  
prof - fer; I ne - ver loot on that I kenn'd it or cared; But thocht I micht hae a waur  
- gar - nock; And wha but my braw fic - kle woo - er was there? Wha glower'd as if he'd seen a  
hear - ing? And how my auld shune fit - ted her shauchled ‡ feet? Gude sauf us ! how he fell a -

\* A well-stocked farm.

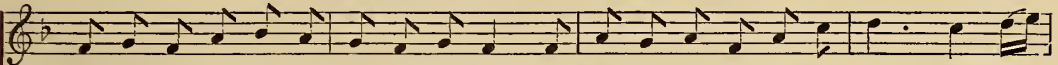
† Kindly.

‡ Distorted.

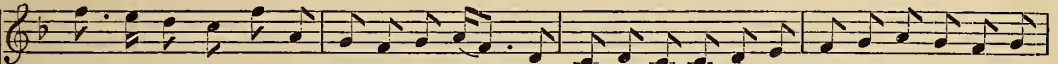


- lieve me, be - lieve me, The deuce gae wi' him to be - lieve me!  
of - fer, waur of - fer, But thocht I nicht hae a waur of - fer.  
war - lock, a war - lock, Wha glower'd as if he'd seen a war - lock.  
- swear-in', a - swear-in', Gude sauf us! how he fell a - swear - in'.

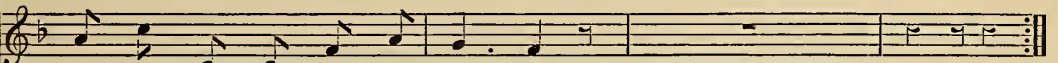
2. He  
4. But  
6. Out  
8. He



spak' o' the darts o' my bon - nie black e'en, And vow'd for my love he was dee - in'; I  
what do you think? in a fort-nicht or less The deil's in his taste to gang near her; He  
ower my left shou-ther I g'ed him a blink, Lest neebours nicht say I was sau - cy; My  
begged for gude sake I wad be his wife, Or else I wad kill him wi' sor - row; Sae,



said he nicht dee when he liked for Jean; The gude for - g'ie me for lee - in', for lee - in', The  
up the Gate-slack to my black cou-sin Bess—Guess ye how, the jaud, I could bear her, could bear her, Guess  
woo - er he ca-per'd as he'd been in drink, And vow'd that I was his dear las - sie, dear las - sie, And  
e'en to pre - serve the puir bo - dy in life, I think I maun wed him to - mor - row, to - mor - row, I



gude . . for - g'ie me for lee - in'!  
ye how, the jaud, I could bear her!  
vow'd that I was his dear las - sie.  
think I maun wed him to - mor - row.



# The Blue-bell of Scotland.

Poetry by JOHN OXENFORD.

Tune by MRS. JORDAN.

1. Of all flow'rs in Scot - land, I'd  
3. Its form too has mu - sic, I

*Andante con moto.*

*cresc.* *sf* *p* *p*

choose the dear Blue - bell, Of all flow'rs in Scot - land, I'd choose the dear Blue -  
oft - en hear it ring, Its form too has mu - sic, I oft - en hear it

*pp* *pp*

- bell; Its co - lour has a lan - guage which plain - ly seems to tell Of the  
ring, Fore - bo - ding joy un - cloud - ed which fu - ture days may bring: Oh ye

*cresc.* *f*

one that's a - far and to say he loves me well.  
birds sing - ing yon - der, of those sweet days ye sing.

*p* *p* *pp* *f* *p*



*mf*

2. Its hue is the hue of those beaming, bon-nie eyes, Its  
 4. A Blue - bell thou gav'st me when we were forc'd to part, A

*pp* *mf*

hue is the hue of those beam-ing, bon - nie eyes, That, like it, speak of  
 Blue - bell thou gav'st me when we were forc'd to part, And tho' its leaves are

*p*

truth and of love that ne - ver dies, Yet they still look to Scot - land from  
 wi - ther'd I wear it near my heart, There I keep it and fan - cy that

*cresc.* *f*

far - off fo- reign skies.  
 near me still thou art.

*p* *f* *p*

# Bird of the Wilderness.

Poetry by JAMES HOGG.

Tune—"Hill of Lochiel."

*Andante.*

1. Bird of the wil - der-ness, Blythesome and cum-ber - less,

*f pp* *tr* *f* *p*

Sweet be thy ma - tin o'er moor-land and lea ; Em-blem of hap-pi-ness, Blest be thy dwell-ing place,

Oh to a - bide in the des-ert with thee ! 2. Wild is thy lay and loud, Far in the dow-ny cloud,

*f p*

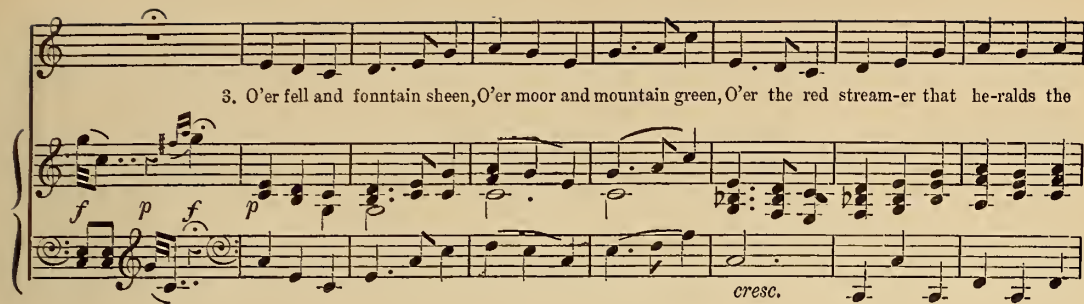
Love gives it en - er - gy, Love gave it birth ! Where on thy dewy wing, Where art thou jour - ney - ing ?

Thy lay's in heav'n, . . . Thy love is on earth.

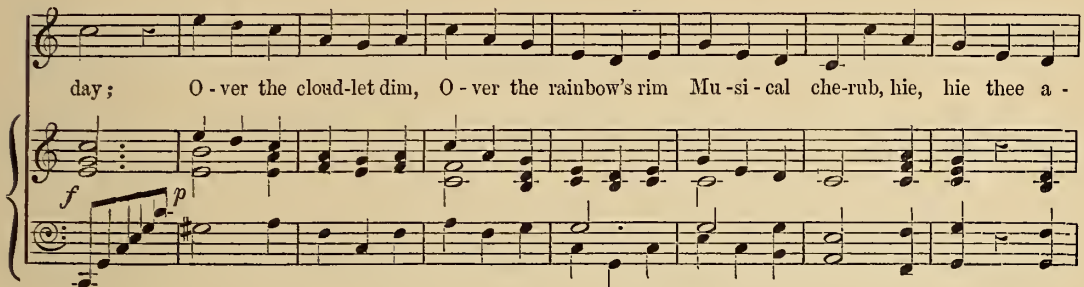
*f* *p* *cresc.*

\* A song in the same measure—also by Hogg.

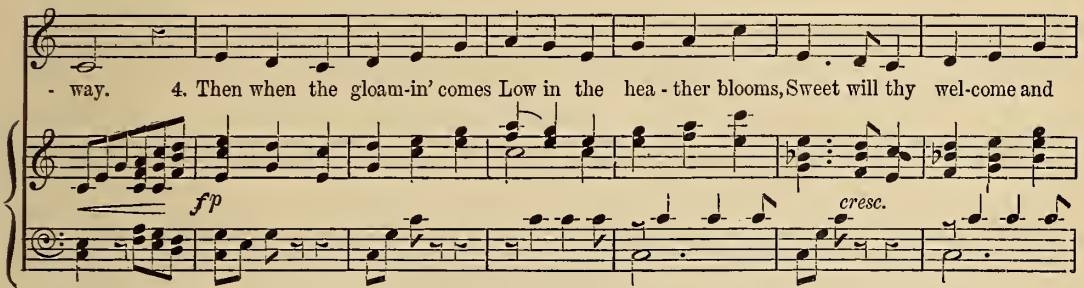
3. O'er fell and fountain sheen, O'er moor and mountain green, O'er the red stream-er that he-ralds the



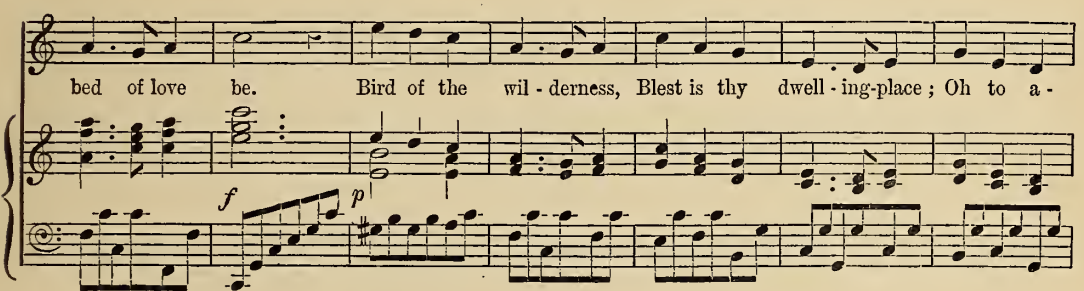
day; O-ver the cloud-let dim, O-ver the rainbow's rim Mu-si-cal che-rub, hie, hie thee a -



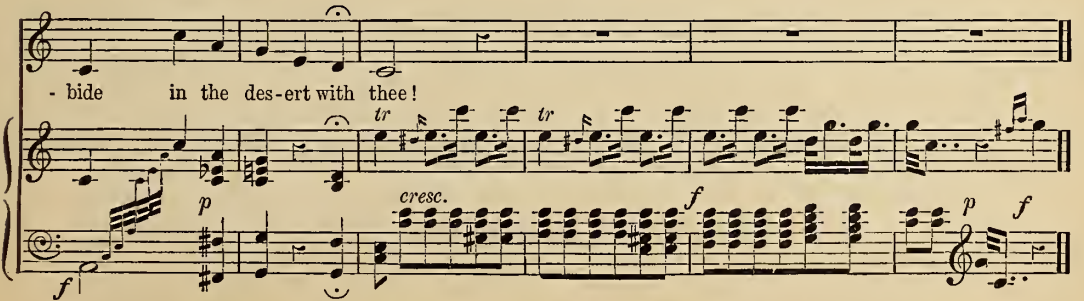
- way. 4. Then when the gloam-in' comes Low in the hea-ther blooms, Sweet will thy wel-come and



bed of love be. Bird of the wil-derness, Blest is thy dwell-ing-place; Oh to a -



- bide in the des-ert with thee!





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THE MINUTE GUN AT SEA	...	...	...	...	...	...	...	...	Matthew Peter King
SEE, FROM OCEAN RISING	...	...	...	...	...	...	...	...	Joseph Mazzinghi
ECHO DUET	...	...	...	...	...	...	...	...	John Braham
WHEN THY BOSOM HEAVES THE SIGH	...	...	...	...	...	...	...	...	John Braham
WHEN A LITTLE FARM WE KEEP	...	...	...	...	...	...	...	...	Joseph Mazzinghi
FLOW GENTLY, DEVA	...	...	...	...	...	...	...	...	John Parry
A. B. C.	...	...	...	...	...	...	...	...	John Parry
WE ARE TWO ROVING MINSTRELS	...	...	...	...	...	...	...	...	John Parry
AS I SAW FAIR CLORA	...	...	...	...	...	...	...	...	George Hayden
I'VE WANDERED IN DREAMS	...	...	...	...	...	...	...	...	J. A. Wade
CANST THOU FOREGO	...	...	...	...	...	...	...	...	G. A. Macfarren
HASTE, MY NANETTE	...	...	...	...	...	...	...	...	John Travers
ALL'S WELL	...	...	...	...	...	...	...	...	John Braham
LOVE AND WAR	...	...	...	...	...	...	...	...	T. Cooke

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AT PARTING (Beim Scheiden) .. .. .	<i>Anton Rubinstein</i>
AUTUMN SONG (Herbstlied) .. .. .	<i>Mendelssohn</i>
COME AWAY, FREE AND GAY (Kommt herbei, froh und frei) .. .. .	<i>F. Abt</i>
EVENING (Am Abend) .. .. .	<i>Anton Rubinstein</i>
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JUBILATE (Ave Maria) .. .. .	<i>F. Abt</i>
MY HEART IS THINE (Ich denke dein) .. .. .	<i>F. Kücken</i>
NAY, BID ME NOT RESIGN, LOVE (La ci darem) .. .. .	<i>Mozart</i>
NIGHT (Die Nacht) .. .. .	<i>Anton Rubinstein</i>
O WERT THOU IN THE CAULD BLAST (O säh ich auf der Haide dort) .. .. .	<i>Mendelssohn</i>
O WOULD THAT MY LOVE (Ich wollt' meine Lieb) .. .. .	<i>Mendelssohn</i>
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A Highland lad my love was born  
A man's a man for a' that  
A wee bird cam' to our ha' door  
Afton Water  
All the blue bonnets are over the border  
And are ye sure the news is true?  
An' I had you mang the heather  
And ye shall walk in silk attire  
Annie Laurie  
Auld Joe Nicholson's bonnie Nannie  
Auld Lang Syne  
Auld Robin Gray  
Awa', Whigs, awa'

Barbara Allan  
Behind yon hills where Lugar flows  
Bide ye yet  
Bird of the wilderness  
Blue Bonnets  
Bonnie Bessie Lee  
Bonnie Dundee  
Bonnie laddie, Hieland laddie  
Bonnie lassie, will ye go?  
Bonnie Mary Hay  
Bonnie Peggy Alison  
Bonnie Prince Charlie  
Braw, braw lads  
Busk ye, busk ye  
By yon castle wa' at the close of the day

Caller herrin'  
Cam' ye by Athol?  
Catherine Ogie  
Charlie is my darling  
Cockle shells  
Come, all ye jolly shepherds  
Come, boat me o'er to Charlie  
Come gi'es a sang  
Come o'er the stream, Charlie  
Come under my plaidie  
Comin' through the craigs o' Kyle  
Comin' through the rye  
Cope sent a challenge  
Corn Rigs  
Crochallan  
Crowdie

Donald  
Duncan Gray

Farewell to Lochaber  
Far over the hills  
First when Maggie was my care  
Flora Macdonald's lament  
Flow gently, sweet Afton  
For a' that and a' that  
For the sake o' somebody

Gala Water  
Get up and bar the door  
Gin a hody meet a body  
Gin I had a wee house  
Gloomy winter's noo awa'  
Green grow the rashes

Hame cam' our gudeman  
Here awa', there awa'  
Here's a health to them that's awa'  
Here's to the year that's awa'  
He's o'er the hills that I lo'e weel  
Hey! Johnnie Cope, are ye waukin' yet?  
Hey! the bonnie breast knots  
Hey! tuttie tattie  
Highland Mary  
Hill of Lochiel  
Huntingtower

I feed a lad at Martinmas  
I lo'e na a laddie but ane  
I love thee still  
I'm o'er young to marry yet  
I'm wearin' awa'  
I wish I were where Gaudie rins  
If a body  
I've seen the smiling  
In January last  
In winter when the rain rain'd cauld  
Is there for honest poverty  
It fell about the Mart' mas time  
It was in and about the Mart' mas time  
It was upon a Lammas night

Jessie, the flow'r o' Dunblane  
Jock o' Hazeldean  
John Anderson my jo  
Johnnie Cope  
Johnnie Macgill

Kelvin Grove  
Kenmure's on and awa'  
King James's March to Dublin

Lassie with the lint-white locks  
Last May a braw wooer  
Leezie Lindsay  
Let us haste to Kelvin Grove  
Lochaber no more  
Loch Eroch Side  
Logie o' Buchan  
Lord Reoch's Daughter  
Lord Ronald  
Lost is my quiet for ever  
Loudon's bonnie woods and braes  
Low down in the broom  
Lucy's flittin'

Maggie Lauder  
March! march! Ettrick and Teviotdale  
Marquis of Hastings' Strathspey  
Mary Morison  
Mary of Castlecary  
Maxwelton braes are bonnie  
Miss Admiral Gordon's Strathspey  
Morag  
My ain fireside  
My boy Tammy  
My heart is a-breaking, dear tittie  
My heart is sair  
My heart's in the Highlands  
My jo Janet  
My lodging is on the cold ground  
My love she's but a lassie yet  
My love's in Germanie  
My Nannie, O  
My Nannie's awa'  
My tocher's the jewel

Nannie, wilt thou gang with me?  
Nid, noddin'  
Now in her green mantle

O I hae seen great anes  
O Kenmure's on and awa'  
O Logie o' Buchan  
O Mary, at thy window be  
O meikle thinks my luv'e o' my beauty  
O my love is like a red, red rose  
O Nannie, wilt thou gang wi' me?  
O rowan tree!  
O the ewe-bughting's bonnie  
O the shearin' 's no for you  
O this is no my ain lassie  
O weel may the boatie row  
O wha is she that lo'es me  
O whar' hae ye been, Lord Ronald?  
O wha's at the window?  
O whistle, an' I'll come to you  
O why left I my hame?  
O Willie brewed a peck o' maut  
O'er the muir among the heather  
Of a' the airts the wind can blow  
Of all flowers in Scotland I'd choose the dear  
blue bell  
Oft in the stilly night  
Our gudeman cam' hame at e'en  
Over the water to Charlie

Put up your dagger, Jamie  
Rothiemurchus' Rant  
Row weel, my boatie  
Royal Charlie's now awa'  
Roy's wife of Aldivalloch

Saw ye Johnnie comin'?  
Saw ye my wee thing?  
Scots, wha hae wi' Wallace bled  
She's fair and fause  
Should auld acquaintance be forgot?  
Somebody  
Sweet Sir, for your courtesie

Tak' your auld cloak about ye  
Tam Glen  
The birks o' Aberfeldy  
The blue bell of Scotland  
The boatie rows  
The bonnets o' bonnie Dundee  
The bonnie breast-knots  
The braes aboon Bonaw  
The braes o' Yarrow  
The Campbells are comin'  
The daisy is fair, the day-lily rare  
The drummer  
The ewe-bughts  
The Duke of Athol's courtship  
The flowers of the forest  
The gipsie laddie  
The Hieland laddie  
The hundred pipers  
The lads o' Leith  
The Laird o' Cockpen  
The land o' the leal  
The lass o' Gowrie  
The Lothian lassie  
The Lowlands of Holland  
The miller  
The mill, mill, O  
The news from Moidart cam' yestreen  
The piper o' Dundee  
The piper cam' to our town  
The rowan tree  
The ruffian's rant  
The siller crown  
The soldier's return  
The sun has gane down  
The white cockade  
The year that's awa'  
The yellow-hair'd laddie  
There are few good fellows  
There's braw, braw lads on Yarrow braes  
There's nae luck about the house  
There's nought but care on ev'ry han'  
There'll never be peace till Jamie comes hame  
Thou bonnie wood o' Craigielea  
Thou hast left me ever, Jamie  
Toddlin' hame  
To the Lords of Convention  
Tullochgorum  
'Twas on a Monday morning  
'Twas on a simmer's afternoon  
'Twas when the wan leaf  
'Twas within a mile o' Edinburgh

Wae's me for Prince Charlie  
Wandering Willie  
We're a' noddin'  
Wha'll be king but Charlie?  
Wha'll buy caller herrin'?  
Whar' hae ye been a' day?  
Wha's at the window?  
Wha's a' the steer, kimmer?  
Wha wadna be in love?  
Wha wadna fight for Charlie?  
Wha will ride wi' gallant Murray?  
When she cam' ben s'he bobbit  
When the kye comes hame  
When wild war's deadly blast  
When ye gang awa', Jamie  
Whistle o'er the lave o't  
Why weep ye by the tide, ladye?  
Wi' a hundred pipers and a'  
Willie brew'd a peck o' maut  
Will ye gang to the Hielands?  
Will ye go and marry Katie?  
Will ye go to Inverness?  
Will ye go to the ewe-bughts, Marion?  
Will ye no come back again?  
Will thou go, my bonnie lassie?  
Within a mile of Edinburgh town

Ye banks, and braes, and streams  
Ye banks and braes o' bonnie Doon  
Ye Jacobites by name  
You'll aye be welcome back again  
Young Jamie lo'ed me weel

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